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David Bowie

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- GOOD TIME CHARLIE'S GOT THE BLUES
- OPERATOR
- FREDDIE'S DEAD
- DON'T EVER BE LONELY
- WOMAN DON'T GO ASTRAY
- A PIECE OF PAPER
- AMERICAN CITY SUITE
- MIDNIGHT RIDER
- SWEET CAROLINE
- DON'T HIDE YOUR LOVE
- YOU WEAR IT WELL
- CAN'T YOU HEAR THE SONG
- LET IT RAIN
- HARD LIFE, HARD TIMES
- WEDDING SONG
- GARDEN PARTY
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REAL SONGS

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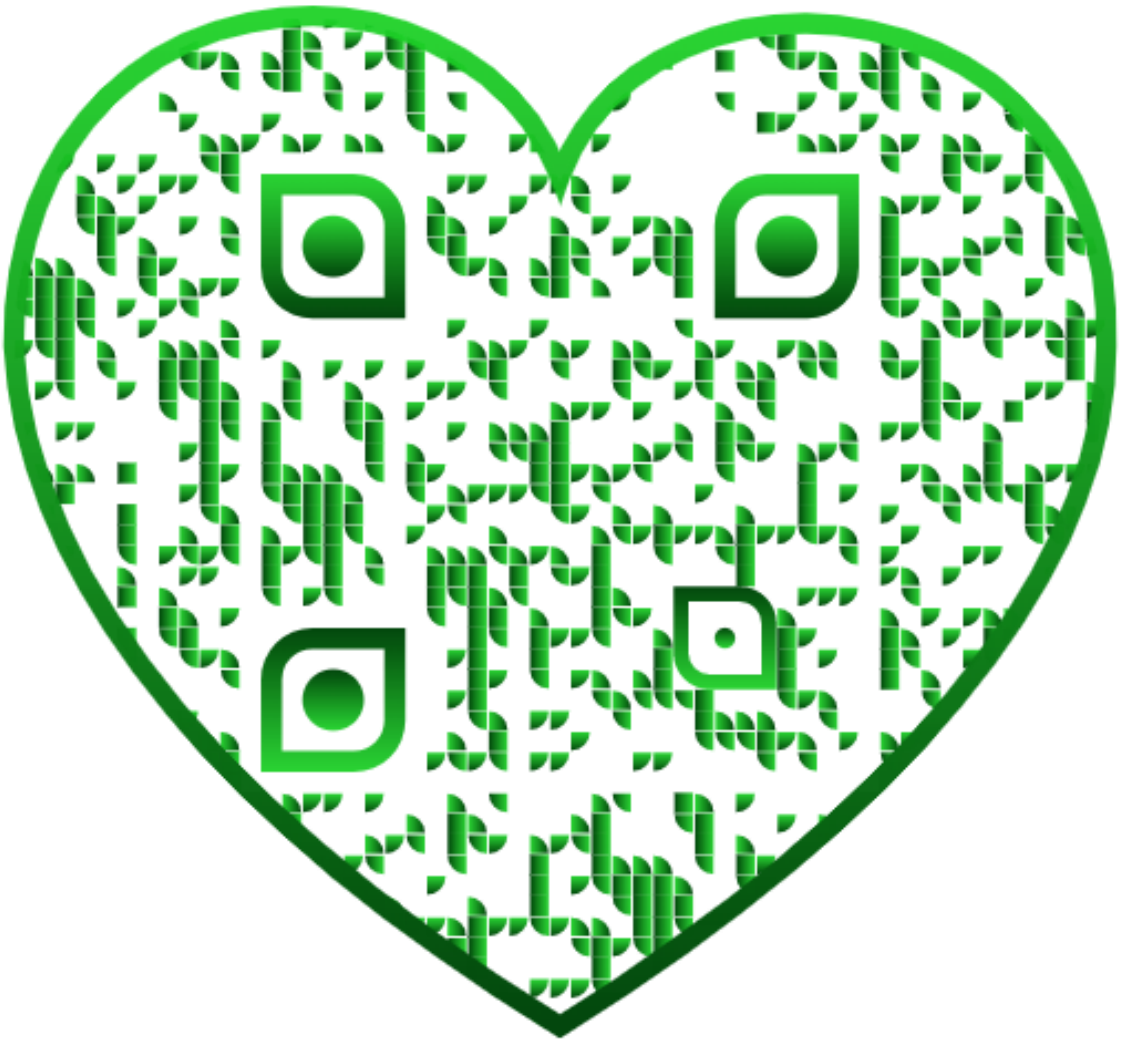

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HIT PARADER

NUMBER 103
FEB., 1973

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Words To Your Favorite Hits

45/A PIECE OF PAPER
45/AMERICAN CITY SUITE
47/CAN'T YOU HEAR THE SONG
54/CITY OF NEW ORLEANS
45/DON'T EVER BE LONELY
46/DON'T HIDE YOUR LOVE
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COLONEL TOM PARKER was the prototype of the definitive starmaker, the first public figure to partly transform the image of the man with the straw hat and fat cigar into that of a manager who really cared about the welfare of his talented chargling.

Since then, the rock industry has spasmodically produced starmakers whose names are synonymous with the artists they guide to fame.

The late Brian Epstein and the Beatles; Andrew Loog Oldham and the Rolling Stones; Peter Grant and Led Zeppelin; Terry Knight and Grand Funk Railroad.

To this list can be added David Geffen and Elliott Roberts who, between them, have skillfully guided the careers of Crosby, Stills, Nash and Young, Joni Mitchell, Laura Nyro, America and others.

David Geffen, aged 29, admits that he has a reputation for toughness, though not in the sense of duffin'-up his clients or occasionally their critics. Geffen is a business man who won't settle for anything but the best.

He admits: "It isn't my job to be popular except to those people I work for. Elliott and I are hired by these people to protect them from all those people who would try and rip them off, bring them down or attack them. We are supposed to be tough and we are. It's easy to be popular in the music business, just say 'Yes' all the time."

"Managers don't make stars," he points out, "music makes stars. Managers are like baby doctors in that they help the artist to deliver. There's no such thing as instant success, and I know that more than anyone 'cause I've had to hustle hard for all my clients."

STEPHEN STILLS—not particularly modest.

What are the major difficulties in managing such contrasting personalities as Crosby, Stills, Nash and Young!

Geffen: Oh God ... Probably that Elliott (Roberts) and I don't have enough time. It's very difficult. Even though they are a group, they are also four individuals very different from each other. The only thing that they have in common is that they are musicians - and that's about it.

For instance, Graham is very laid back ... an extremely quiet and modest gentleman.

Then there's Stephen who, as you know, is not particularly modest about anything.

Neil is very shy and not interested in all the big pop-star bullshit. He's content to live out on his farm near San Francisco where he has his studio, write songs or raise horses and cattle.

In fact, Neil has just finished a fantastic movie which will be out in the Fall. It's called, "Journey Through The Past". He's very talented, a totally artistic person.

Then we have David who is quite a mixer ... a revolutionary type individual.

(Do the four personalities clash a great deal?)

I would say they clash a lot, but I would point out that they complement each other. Together they made some terrific music, and apart they also made some terrific music. But together it was something else.

So what are the prospects of the four collaborating on another album?

Well, probably three of them will, because Graham, David and Neil are still very good friends. They see each other a lot and, whenever possible, help each other with their records. No doubt they will eventually get around to making an album together.

However, I have a feeling that it's very doubtful the four of them together will record. It's possible, but doubtful.

So what's happened to make you say that?

(Pauses for some time before answering). Stephen's off on his own thing ... you see, the first major break came during the last tour. I've read all kinds of interviews with Stephen in the English trades and his versions of how it all happened.

Actually, what happened was that Stephen kinda thought it was his band, while all the others thought that they were pretty equal. In order for a band to stay together, they've got to have a certain amount of unity ... one for all and all for one.

Three of them felt this way but Stephen thought it was his thing. It was obvious it couldn't last like that.

Was it perhaps a feeling that there was insufficient freedom for each individual?

JUDEE SILL—signed to Geffen's label.

They'd always agreed they were all going to do separate albums while they were doing group albums.

Neil made three solo albums while still with the group; Stephen was in the midst of recording his first solo album while the group was still together and both David and Graham had plans to cut their first solo efforts.

So that wasn't the reason for the break-up of the group.

There's a song on David and Graham's new album called "Frozen Smile", which is something Graham wrote for Stephen, and is a certain indication as to why they're not together any longer.

There is a consensus of opinion in the rock press that once an act is represented by Geffen-Roberts management, they automatically become unavailable for interviews. Would you comment on this?

Well, let's put it this way. We're very protective about our clients ... we don't believe in hype. When you say they become unavailable to the press, you've got to realize that there are managers who push their clients into doing all kinds of things.

Like they encourage them to make lots of tours, make lots of records and give lots of interviews. We don't. It's our belief that an artist should make as many records as they are comfortable with - like one album a year - keep the quality high and the frequency low.

An artist shouldn't work too much, because the more you're on the road the less you're able to be in touch with yourself. We're more interested in an artist remaining creative than in generating huge fortunes of money.

Don't you feel an artist owes a certain amount of press coverage to the people who've bought their records?

As you well know, a lot of the trouble is that many interviews come out in a different context to how an artist meant it to sound.

I agree, but surely you can pick writers whose integrity and approach you respect?

It's not always the case that we don't want an artist to do an interview. The fact is, a lot of our artists are very quiet or shy. For instance, Neil Young is extremely shy ... he's an introverted person, very sensitive.

Isn't it possible for an artist to cut himself off to the point where it becomes harmful to his career?

Yes, I think that's quite possible. In order for an artist to write things that are vital, you have to be part of what's going on.

Brian Wilson locked himself away in his house for so long he ended up just writing songs about vegetables. Yes, it can be very dangerous.

Don't you feel that due to Neil Young's image of being an acute introvert he could suddenly find himself in just that position?

I don't think that's the case with Neil. Starting in January he's going on a world tour, and he's not doing it 'cause he needs the money. As a matter of fact the tickets on this tour are going to be very low priced. In America, there will be a 5-dollar top, hopefully less than that.

Actually, what Neil wanted to do was a free concert in Hyde Park, but the way in which the tour has been routed the weather wouldn't be favourable for such a gig.

Main reason I hear for artists cutting down on tours is the numerous hassles they encounter on the road.

That's correct. You have to leave your home and spend every day travelling from one strange hotel room to another.

With Neil, it's extremely hard, because he's a very big star and therefore has no privacy. To the extent that it's hard for him to just walk in the streets without having people coming up to him taking photographs and annoying him.

At this time, his wife is pregnant and he's very protective about that, and therefore, it makes things even harder.

On the other hand, David and Graham live in San Francisco and they always seem to be around doing benefits, rallies, and things like that.

Everyone comes from a different place and therefore fulfill their needs in different ways.

How much direct influence do you and Elliott have on the musical policy, of an artist?

As far as the music itself is concerned, we don't get involved. After all, they are the musicians and it would be presumptuous for us to try and tell them what to do.

How we get involved is in trying to guide their respective careers, so they have the time to write, keep their heads together ... so that they don't blow it.

We're very protective in that we make sure their records and tours are handled just right and in a way that will be beneficial.

How would you react if, say, Neil Young played you the tapes of a new album and you realized that it fell below his accepted standard. Would you tell him so?

Yes, I think Neil depends on the fact that both Elliott and I are completely honest with both him and everyone else.

There's very little paranoia between our clients and ourselves, because we've always been very honest with them.

We have no contracts with them. If they're not happy with us they are free to leave. Do you mean that you have no written agreement with any artist you represent?

We have no written contracts with any

EAGLES — Geffen's "supergroup!"

of our clients. The fact that we have chosen to do this has eliminated so much paranoia and given us the opportunity to be completely honest with them.

We're not at all worried that an act is going to leave us. We do a very good job for our clients ... we work very hard for them.

They've all become very successful with us, extremely wealthy and no one has beaten them or tried to take unfair advantage of them. It's very much of a family scene, we're all very close.

What was your initial reaction when you heard America?

My first reaction was: "My God, there's this group that sounds like Neil Young". I heard "A Horse With No Name" on the radio and thought: "What is that?"

How did Neil Young react?

Neil felt that here was this group imitating his sound. But that's not true for, if you know Dewey, then you know that's what he sounds like ... he sounds like Neil, but that's the only similarity.

I'll tell you, Neil doesn't feel paranoid or uptight about America. In fact, when America approached Elliott and I to manage them, we called up Neil and said: "Listen, America wants us to manage them." To which he replied: "You're kidding ... how funny, so what are you going to do?"

We told Neil that if he objected we wouldn't carry the matter any further. He said he didn't object and in fact expressed a desire to meet them, to the point of inviting them up to his ranch.

As a matter of fact they met all of Crosby, Stills, Nash and Young - and all of them like America. The first thing David said to them was: "I like your records very much." And David immediately quipped: "That's obvious." As they are older than America, Crosby, Stills, Nash and Young almost feel paternal.

There's a feeling in the industry that you've only taken on management of America in order to have control over the competitive threat they may have towards your other artists.

That's ridiculous. America's not competition for Crosby, Stills, Nash and Young. First of all, we didn't take America, they begged us to take them on.

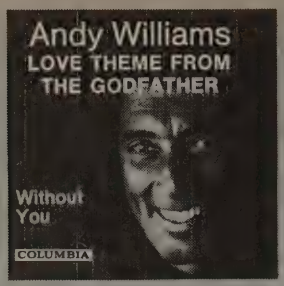
They called us, flew to the States, moved there to be with us - because they were very unhappy with their past management. They felt so paranoid about the way in which they were being handled that they couldn't create.

They are very nice, very young and brand new. In many ways they are infants, and what they are doing now is not nearly as productive, to what they can be doing in five years.

The fact that you have no written agreements surely places you in the somewhat precarious position of possibly being left holding the baby?

That's one of the chances you take. For

(continued on page 14)



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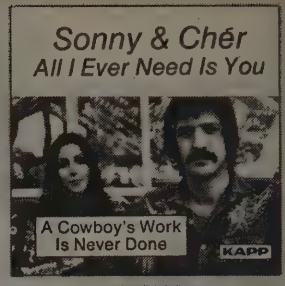

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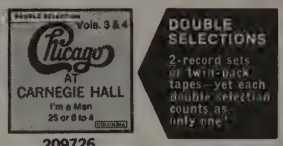

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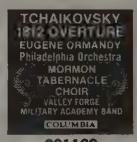

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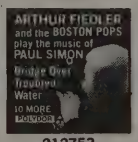

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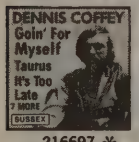

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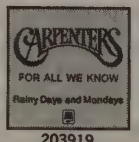

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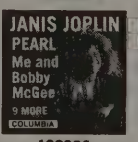

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* Selections marked with a star are not available in reel tapes

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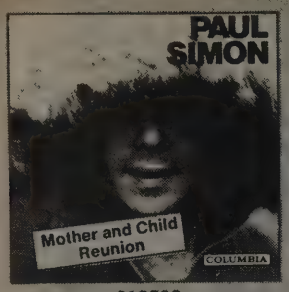

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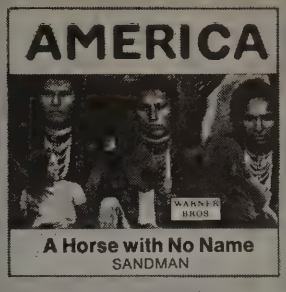

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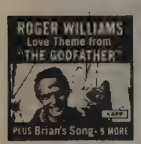

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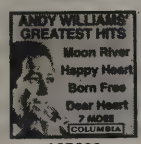

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If you prefer your music on 12" Stereo Records join the Columbia Record Club now and you may have ANY 14 of these selections for only $2.86. Just indicate the 14 records you want on the application and mail it today, together with your check or money order. In exchange, you agree to buy ten records (at the regular Club prices) during the coming two years . . . and you may cancel membership any time after doing so.

OR — If you prefer your music on Stereo Tapes join the Columbia Tape Club now and take ANY 9 of these selections for only $2.86. Just write in the numbers of your 9 selections on the application — then mail it together with check or money order. (Also indicate whether you want cartridges *or* cassettes *or* reel tapes.) In exchange, you agree to buy seven selections (at regular Club prices) during the coming two years . . . and you may cancel membership any time after doing so.

Your own charge account will be opened upon enrollment . . . and the selections you order as a member will be mailed and billed at the regular Club prices: records, $4.98 or $5.98; cartridges and cassettes, $6.98; reel tapes, $7.98 . . . plus a processing and postage charge. (Occasional special selections may be somewhat higher.)

You may accept or reject selections as follows: whichever Club you join, every four weeks you will receive a new copy of your Club's music magazine, which describes the regular selection for each musical interest . . . plus hundreds of alternate selections from every field of music.

- . . . **If you do not want any selection offered,** just mail the response card always provided by the date specified
- . . . **If you want only the regular selection** for your musical interest, you need do nothing — it will be shipped to you automatically
- . . . **If you want any of the other selections offered,** order them on the response card and mail it by the date specified
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You'll be eligible for your Club's bonus plan upon completing your enrollment agreement — a plan which enables you to save at least 33% on all your future purchases. Act now!

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D12/F72

COLUMBIA HOUSE, Terre Haute, Indiana 47808

I am enclosing check or money order for $2.86, as payment for the 14 records indicated below. Please accept my membership application for the **Columbia Record Club.** I agree to buy ten records (at regular Club prices) in the coming two years — and may cancel membership at any time after doing so.

RECORDS

MY MAIN MUSICAL INTEREST IS (check one box only) (BS-Z) EE2

☐ Easy Listening ☐ Young Sounds ☐ Classical
☐ Broadway & Hollywood ☐ Country ☐ Jazz

I am enclosing my check or money order for $2.86, as payment for the 9 tapes indicated below. Please accept my membership application for the **Columbia Tape Club.** I agree to buy seven tapes (at regular Club prices) in the next two years — and may cancel membership any time after doing so.

SEND ME THE FOLLOWING TYPES OF TAPES (check one box only)
☐ Cartridges (WL-W) ☐ Cassettes (WM-X) ☐ Reel Tapes (XF-Y) EE2

OR TAPES

MY MAIN MUSICAL INTEREST IS (check one box only)
☐ Easy Listening ☐ Young Sounds ☐ Country

Whichever Club I've joined, all selections will be described in advance in the Club magazine, sent every four weeks. If I do *not* wish any selection, I'll mail the card provided by the date specified, or use the card to order any selection I do want. If I want *only* the regular selection for my musical interest, I need do nothing — it will be shipped automatically. Occasionally, I'll be offered special selections which I may accept or reject by using the dated form provided.

☐ Mr.
☐ Mrs.
☐ Miss.....
(Please Print) First Name Initial Last Name

Address.....

City..... State & Zip.....

Do You Have A Telephone? (check one) ☐ YES..... ☐ NO

APO, FPO addressees: write for special offer

(continued from page 11)

instance, we've already invested 100,000 dollars in the Eagles ... it hasn't cost them a single penny.

There's always one thing you can count on, and that's at one point or another groups do break up. We do everything possible to keep our acts together. We try to keep them happy, healthy, protected, see that they have sufficient money and a certain amount of peace of mind, and hope that it will stay together. If a group breaks up, it breaks up.

What about the adverse criticism that greeted CSN & Y's "Ohio" and Neil and Graham's current single "War Song"?

"Ohio" was banned by a lot of radio stations and "War Song" has been banned by even more stations. "War Song" was recorded by Neil and Graham as a personal contribution to Senator McGovern. It was done as a magnanimous gesture. A lot of stations won't play it because they're afraid. But others are playing it.

Apart from the difficulties you can expect to encounter when putting out such records, I feel that if someone feels prone towards making a statement, then they should make their statement.

Have you encountered any direct pressure from official sources?

Absolutely none. David Crosby insists that he does, but I think it's more paranoia than anything else. I mean David has said some of the most outrageous things in concert about Nixon, but I don't think Nixon cares very much ... he probably doesn't know who David Crosby is.

Do you worry when you see one of your artists - Stephen Stills for instance - doing things which you consider damaging to his career.

Absolutely. At times it becomes very hard to watch. Stephen and I have been together for many years. I'm very fond of him and wish him only the best. When I see Stephen doing things that I think are wrong ... I tell him so and he doesn't listen. That's the time when we have to come to a parting of the ways.

I certainly am not going to be a part of somebody ruining their career or doing those things that I think are tragically wrong things. The only reason for staying involved in a situation like that is that you might hang on to the bread, and I don't.

Now you've set up Asylum Records, is it your intention to eventually get all your artists to place their product with you in the same way that Joni Mitchell has?

I'll put it this way. If they want to record for Asylum Records I would love to have them, but if they would prefer to stay with Atlantic, Reprise or Warner Brothers, then they are free to do so.

There is no obligation on anybody's part to record for Asylum ... Asylum is a very good record company, and if they want to be there, great. So too are Warner Brothers, Atlantic and Reprise. We have no problems dealing with any of these labels, for I feel that the Kinney group is the finest group of record companies in the world.

Most of your artists have been extensively bootlegged. Has this affected official record sales?

No. But bootlegs affect the artist, because they are not up to the quality that these artists would like to have, and they don't get any money from them.

After all, you write for a living and if someone took your articles and reprinted them in another paper and didn't pay you, I guess you'd be p— off. Specially if you're in the middle of a conversation somewhere and there's somebody sitting next to you there with a cassette recorder. Then you have a right to feel annoyed.

JACKSON BROWNE — a challenge to Geffen

What are the major obstacles you encounter in your professional role?

Elliott and I try to avoid those things that will complicate an artist's life and work against them being creative. We also want to help young new artists ... that's the thing we enjoy most.

America have been the only act that were already super-successful before we managed them. Everybody else was relatively unknown and it's been a joy to watch them grow. At the moment, we are getting the same thrill from seeing the Eagles, Jackson Browne, Jo Jo Gunne, Judee Sill happen.

With each new act, does it become less of a personal challenge?

No, not at all, it's always hard. It's as hard to do it with Jackson Browne as it was to do it with Joni Mitchell five years ago. The trouble is that so few people want to give new things a chance, but the fun is in discovering new talent and helping them to make it.

What qualifications do you look for in an act before you will represent them?

Well, as you can imagine we get approached by a lot of successful acts because they are having managerial difficulties. The thing is that we've got to like them, because a manager-artist relationship should be a very close personal thing, and if you don't get together at this level then there's going to be no fun in doing it. As it was no longer fun with Stephen Stills.

I'd like to make one thing clear, we don't pursue artists who already have managers, because we respect a relationship that an artist has with his manager. I mean America came to us. We didn't go to them.

If an exceptionally successful act came to you for management and you didn't like their music, would you represent them? For example, let's take Grand Funk Railroad.

I wouldn't manage Grand Funk Railroad for all the money in the world. I don't like their music and there's no way that I could feel honest in trying to sell them to anybody.

Even if I liked them personally, in their particular case I certainly could not be their manager, or manager for any other act who turn me off as much as they do musically. I would feel like the world's worst hypocrite.

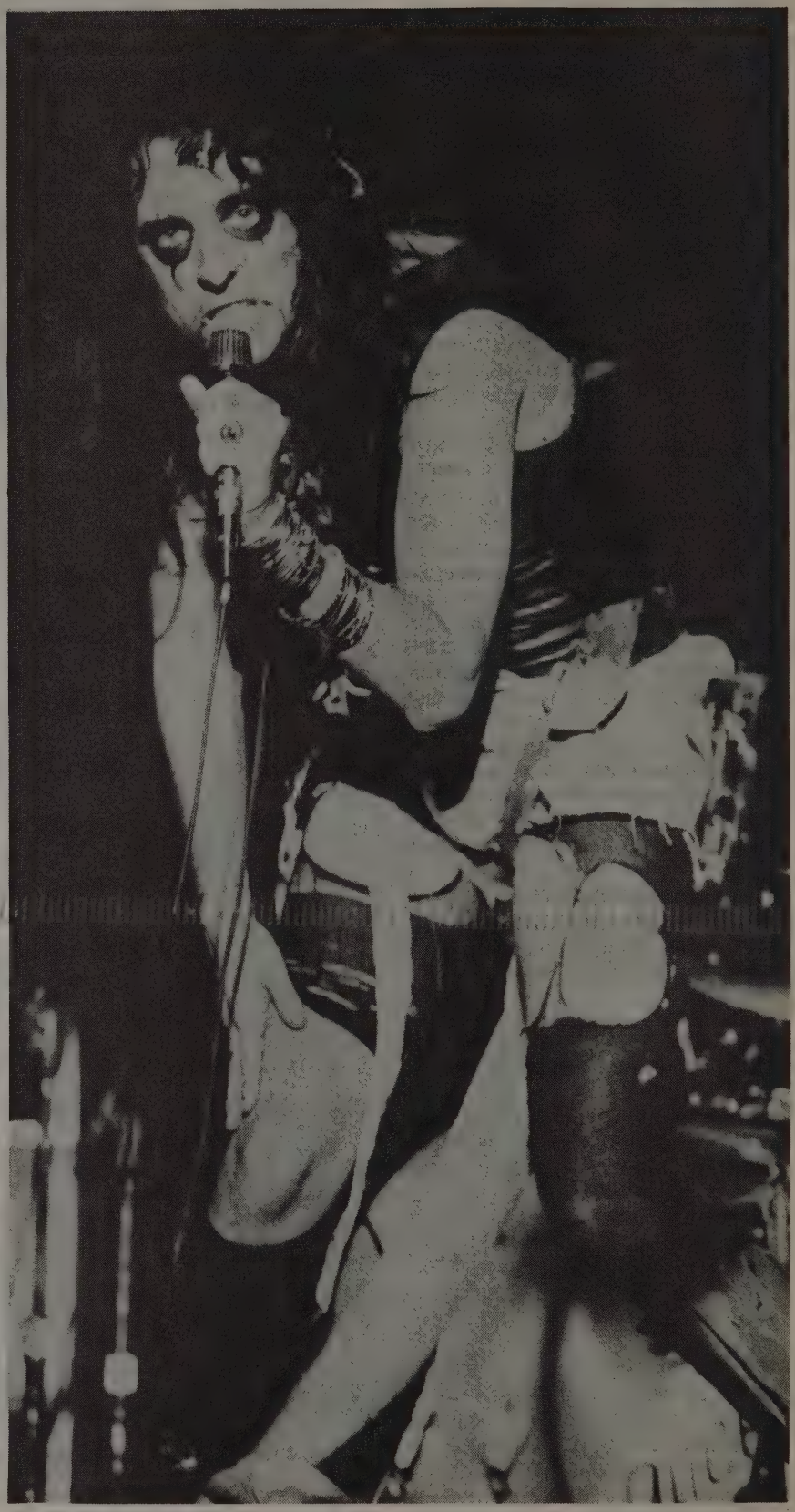
What are your feelings about groups who prefer to handle their own management?

I think it's very dumb for a group to handle its own business, for at some point or other it must interfere with the music. The Beatles were the greatest group in the world, four people and Brian Epstein who was part of it all.

Then sadly he dies and they hire Allen Klein and the whole thing falls apart, which has never ceased to amaze me. Obviously they must think he's a great manager. To me a manager is someone who keeps it all going ☐ ROY CARR

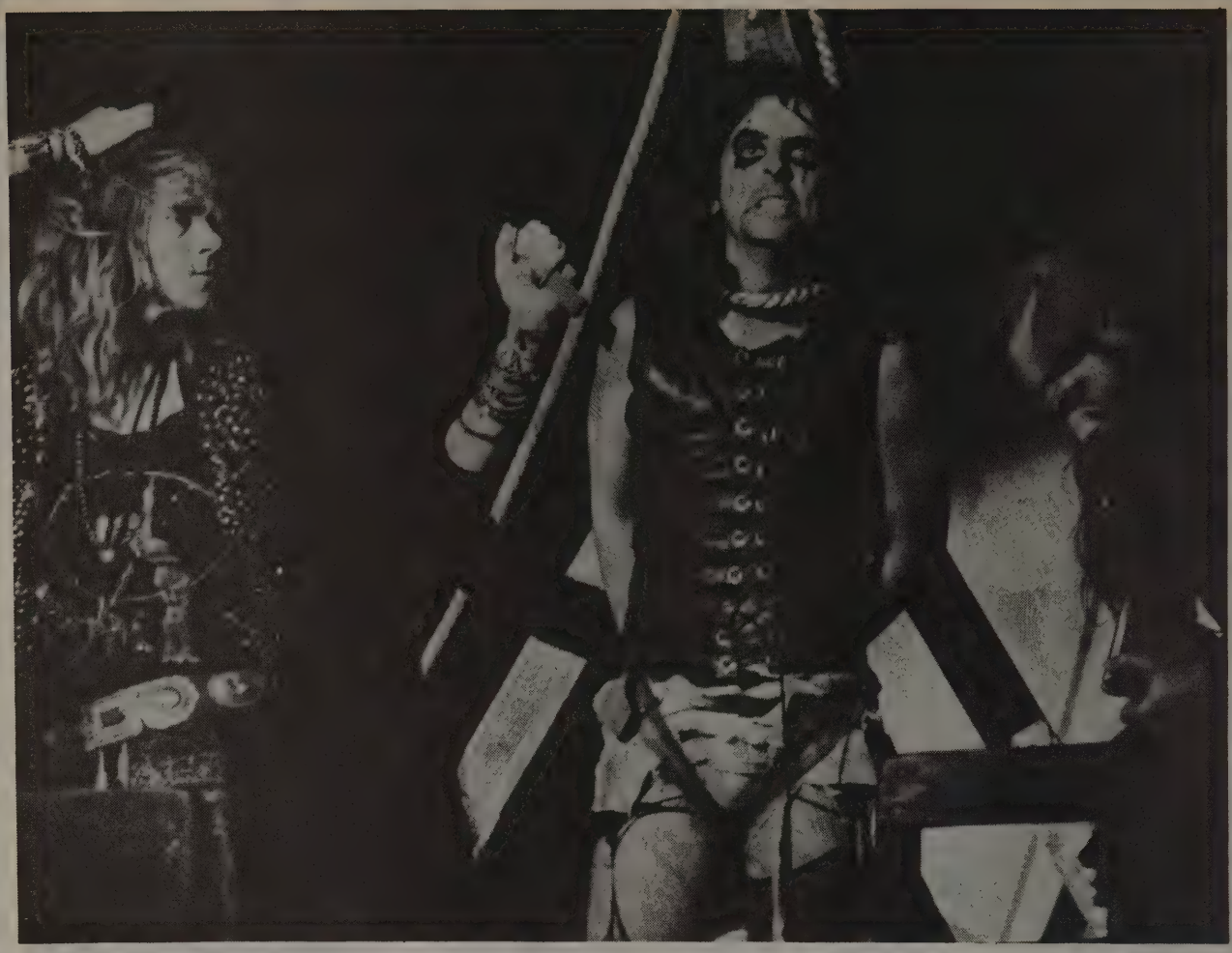
JONI MITCHELL — major name, just joined Geffen's Asylum

ALICE COOPER IN CONCERT



Ms ALICE COOPER, apparently undeterred by the allegations made in this issue by Lord Sutch (ie that Alice copped his Lordship's act) carries on regardless.

These Bob Gruen photographs were taken at a recent New Jersey concert - both onstage and backstage with friends-where the Cooper Burlesque Show put on their usual dramatic interpretation of everyday rock and roll.



The boa constrictor's name is Yvonne and the two gentlemen assisting Ms Cooper in her art are Dennis Dunaway, left, and Glen Buxton, right. The ape and the Snowman are not identified.

MARC — & The English Underground

Hollywood's steamy Palladium was the scene of **T. Rex's** first local concert. Marc was dancing at the side of the stage right on the periphery of the crowd, watching the supporting act on stage. It was indeed a far cry from England. Marc would have been mobbed, but here in Hollywood nobody noticed him.

Earlier that afternoon, Marc, being interviewed on a local radio station, casually mentioned that **"Bang A Gong (Get It On)"** had sold eight million copies world wide. I don't know what the correct figures are, but I guess no more than a million and a half. Come on now Marc.

Bolan, nevertheless an eminently likeable chap, has a new Lp in release, the contents of which he considers "hotter" than the new Rolling Stones Lp. Meanwhile, back in England, Bolan is considering cancelling all future performances due to the over-powering hysteria.

Can you explain the transition from the acoustic sound to electric rock?

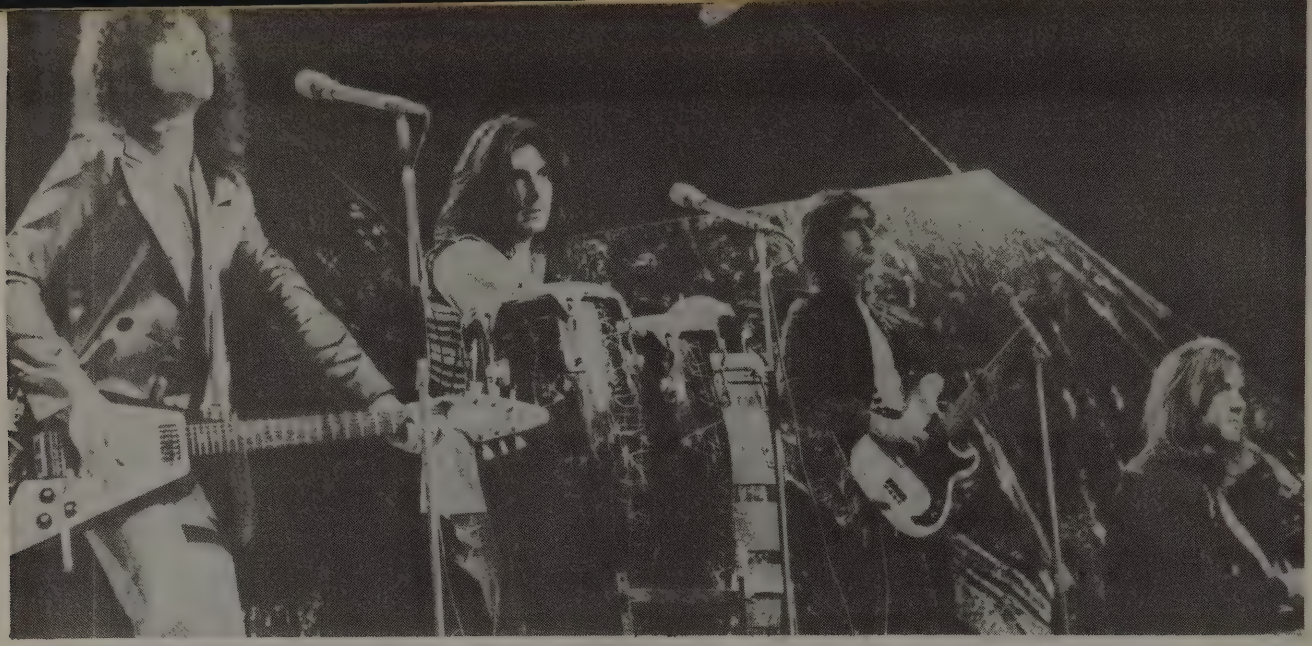
The transition comes from the need to communicate with more people than I'd done in the past. I feel I only have five years I want to devote to rock and roll - I want to be a movie maker and author of books. My time is limited and I love human beings. I don't think I have the stamina to continue for the next forty years as some people have. I just don't wanna do it. There's many things that I haven't gotten into that I wanna do now, for no material gain only to make people's hearts feel good.

That five years starts with **"Ride a White Swan"** although I don't disown the earlier stuff, it was my apprenticeship. I'm mainstream now - I wanna be hip AM like **Hendrix,** the **Who,** and **Cream** were. I don't wanna be a cultist group. People have more to offer than that - I have more to offer than that. I don't wanna be put into a bag, I'd rather be a lion tamer.

MARC BOLAN — early member of the British underground scene

I'm good at what I do because I don't do it until I've learned it. The only album I'm not happy with is **Beard of Stars** and that's because I ventured into electric guitar before I should have. I didn't play it well enough for what I wanted to do. I love the songs though, but there are some moments when I just cringe. I didn't want to be a heavy **Donovan.** Look out - I'm really Marc Hendrix! I feel I'm a very good guitarist. You ought to hear **"Get it On".** When we do it live it goes on for twenty minutes sometimes and it's just loaded with guitar solos.

Although you went from folk to rock, you were into rock before with John's Children. (They had a sizeable local hit with "Smashed Blocked.")



T. REX — over powering hysteria in England when the group appear

I was never a folky. I was on a 1952 Les Paul. The band was just formed as a Who. They wanted a Pete Townshend guitar player and the guitarist they got was terrible. They wanted a folky-poet, good-looking superstar and that's where I came in. I wrote **"Desdemona"** which was a dynamite song. I don't know if it was released in the U. S., but it was a number one in Australia, Germany and places like that. In England it commands a great deal of respect, as does **"My White Bicycle"** by Tomorrow - the guitarist is the guy in Yes.

There were three or four bands happening in the underground in England: **Fairport Convention** who were very different than they are now, **Arthur Brown** who had his flash for a week, there was **T. Rex,** and there was **Tomorrow** who were trying to be the **Byrds** - but they were better. They were the hottest thing for three weeks. And there were three records: **"Granny Takes a Trip"** by the **Purple Gang, "My White Bicycle"** by **Tommorrow,** and **"Desdemona"** by **John's Children** - those three were potential big hits. They all didn't sell because they were ahead of their time. Each one now would be a number one - no doubt about it.

You see, the underground in England was slow to establish itself. It was really too early. I did a show with **Van Morrison** when I was seventeen. I had a record called **"The Wizard"** and he had **"Mystic Eyes"** with **Them.** We did this show called **"5 O'Clock Club,"** a children's show. If he thought about it now it'd really blow his mind, all those little kids ... I used to play with **Cat Stevens.** There was really no place to play, though. I used to play at his old man's restaurant and he would play at my house and we also would perform out on the streets. Cat got involved with commercial rock and roll when he made it and then he got TB - I never made it. But when I did make it, it was much bigger in my field. Fortunately Cat made it again.

The things that were happening in those early times are just incredible, the crooked people who were running around. I left John's Children because they wanted to make me into a Monkee. They went, "Hey Kid, with your face you could be a star!" When I did leave the group they took my guitar away and sold it. And all I had left was a $24 acoustic. I used to play in the park, never asking for money. People used to take me home and feed me. Legally, it put me out of action for three years. For two years I slept on people's floors. I met Steve on someone's floor. He had a drum kit and T. Rex was formed.

There are things which you wouldn't believe - The first demo I made has **John Paul Jones** on bass, **Jimmy Page** on guitar, and **Nicky Hopkins** on piano - this was about 1964. We weren't very good, I guess Jimmy was. He was in a group called **Neil Christian and the Crusaders.** America doesn't know what went down. To take what becomes an accomplished musician takes about ten years.

Is there a certain amount of pressure to remain at the top of the charts?

In England we topped the **Stones "Brown Sugar," McCartney's "Another Day,"** and **Lennon's "Power to the People,"** and they love it. What we play isn't rubbish; they know we're no **Herman's Hermits.** They know that I know what they know that I know it. **The Stones'** new stuff I heard the other day is really hot ... of course, not as hot as my new stuff. Because what you do is good they have respect for you instead if you were at the top of the charts with some artless commercial stuff. **McCartney** told me, "Marc, you're gonna love it now, but in two years time they're gonna rip your pants off." Three months later I was tired. He knows and he's seven years in.

Everyone is so paranoid. Every number one you get you have to top or else you're not hot. A number two record is great, but it's still not number one and a disappointment. In the end you don't listen to radio - you don't look at charts. You back off - everybody, the **Stones, Dylan,** the **Beatles.** In England we were so hot that I just had to get away. This week in England we had four TV shows on. Everyone's scared. The mania never stops. How many number one records do you need when there's no security? Don't believe there's security in being a star. Why do you think **Bob Hope** does that yearly show? When I'm sixty-nine don't get me on TV.

☐HAROLD BRONSON

McCARTNEY'S WINGS

On Public View

PAUL McCARTNEY'S band, Wings, is currently going through a kind of critical wind tunnel on the continent to sharpen up its musical reflexes for tours in the U.K. and USA. And whatever critics so far may have had to say about the band, Denny Laine, one of its key members, is convinced that it is going to happen in a big way.

H.P.: Wings have now played a dozen or more public gigs. How do you feel about the group?
D.L.: Fantastic. I really feel great about it. As long as you can go out there and sweat, that's fine. But if you stand up there and you're bored by it all, then forget it. But this is a good band because nobody is going to let it be a bad one. We're all concerned to put on a good show.

H.P.: Are you happy with the reception that the pop press gave the band in France?
D.L.: Yes. It was fair. The things they said about Linda were obviously going to come. And the things they said about the band not being on a par with the Beatles were fair. I mean, I'm not going to agree with them — but they were fair. The press seem to be playing it quite cool, which is nice for the band.

H.P.: You wouldn't say they'd been too kind?
D.L.: (laughing) No, they haven't been too kind at all! But they are saying good things about certain songs, which is nice.

H.P.: Is it true, as Paul says, that you all dig Linda, even though she's the least experienced member of the group?
D.L.: Yeah, it's right. I like her as a person and I understand her quite a lot. As a matter of fact she reminds me of John Lennon in a way — just the way she feels about things. She's very truthful.

H.P.: But can she really contribute anything in the way that Lennon would in complementing Paul's talents?
D.L.: I think she is doing that now. Especially in the studio, because she is more relaxed than when we're playing in public. Now she's gradually getting used to playing on stage too — she's much more relaxed than when we first started to tour.

Quality

H.P.: Do you think Paul is producing music of the same quality as when he was writing with Lennon?
D.L.: Well, look, I think he's producing some good songs — although as a band we haven't yet reached the rapport that the Beatles had, naturally. That's the idea of doing the European gigs. But I know that rapport is there — I've had tastes of it and it's just a question of developing it. We're very close to it.

H.P.: Are the members of the band temperamentally well adjusted?
D.L.: Yeah. Going through that Scotland thing and living up there in the wilds eating simply and working together has helped a lot. I think we're really getting good now. We had a few problems on the British university tour — at Leeds for example we got some stick from one of the promoters because we split and didn't go through with the concert. The students had been getting a bit 'busy' and the moment that happened we just wanted to leave. So we came back and did the

gig two days later. But it wasn't so good. On the whole, though, we finished up pretty happy about the response that we'd got. We are pretty happy with the band when we're up there in Scotland rehearsing — we see the highs and enjoy it. But of course you have to communicate that excitement to an audience. If you can't, it just gets boring.

H.P.: Do you find that because you and Paul are established 'names', a very high standard is expected of you?
D.L.: Yeah. Yet none of us are any worse than we ever were. It's just that there's been a lot of time in between and when you haven't been playing to an audience you're not able to tell whether you're still any good or not. Nobody can have that kind of all - the - time confidence. But the minute you get out there on stage and do the first set — especially when it's a university where you really have to be together — then you know it's O.K.

H.P.: Are you bugged by the fact that people tend only to want to interview Paul and that he steals all the limelight?
D.L.: I don't mind myself. And I don't think you can call it stealing the limelight — he has it thrust upon him. And he always tries to bring us into the interviews. I think he'd like us to leap in and take a lot more of it off his shoulders. But I'm not all that keen about getting involved in chatting away all the time. I suppose it's a necessary thing and I don't say I don't enjoy it occasionally, but I don't like it in excess. And, Paul's certainly had it in excess.

Respect

H.P.: Do you think he'll ever live down his Beatle past?
D.L.: Definitely not. Of course he won't. He's always going to be someone people are going to respect because he was a Beatle — they **have** to respect him for the big, big things he did.

H.P.: But now he seems to want very much to be dis-associated from the Beatles?
D.L.: No, he doesn't. It's only for the sake of the new thing he's into, that's all. He doesn't really want to be disassociated from the Beatles. It may sound like that sometimes, but really deep down he's just as affectionate towards those blokes as he ever was. It's just that then it was the Beatles, now it's Wings. And he wants to make Wings happen.

H.P.: It seems, though, that he'd certainly like to break away from Apple?
D.L.: I don't know. Even there, I'm sure that deep down he must feel bad about it because he helped to build Apple. We went in there to mix 'Give Ireland Back To The Irish' and he looked around those studios and he must have been thinking, "Blimey, I helped build all this." He must feel bad that he can't go on being involved there.

H.P.: Does Paul talk much about the current Beatle situation?
D.L.: He did at first, just to explain what he was thinking and why he was like he was. But now he doesn't need to, and he's happy about that.

H.P.: How close do you think the Beatles came to going back on the road again after "Let It Be"?
D.L.: I should say not very close at all because Paul was trying to do with them what he is doing with us now and obviously none of us in Wings have the same hang-ups about going on the road that John, George and Ringo had. Paul was lucky in finding people who were ready to go on the road. There were times when I wouldn't have wanted to tour — just like the other Beatles in 1969. They didn't want to go — but Paul did because he likes to have to work all the time. As it happened I was ready to go on the road when Paul called me, and I know Henry McCullough was, too — so I told Paul about him, and that's the way it came about.

H.P.: Going back a few years, what happened after you split from the Moodies?
D.L.: I did a few different things and then went abroad for about a year just writing songs and playing a bit. I came back to England about three years ago and I joined Air Force, which lasted about a year, then the Electric String Band, which also lasted about a year.

H.P.: When did you get the call from Paul?
D.L.: About a year ago. I was making my own solo album at the time — I'd just finished doing the rough mixing when Paul called me up. It was, like, fate. I somehow always believed that one day I'd be working with someone I knew and really respected. That's the way the circle goes.

H.P.: What's happened to that solo album?
D.L.: Well it hasn't come out yet. I wrote all the songs for it and used the drummer and the bass player from the Stone The Crows and another guitar player. I hope it will be released. It's just a matter of finding the time to finish it off.

H.P.: Do you hope to contribute more to the Wings repertoire?
D.L.: Yeah, I've already got a song on the next album — "I Would Only Smile" — which is a kind of early Beatles thing. But there are problems as far as publishing are concerned. That is the only hang-up with Wings. We could be doing more things but we had to go at a certain pace because of certain management problems. You see, Allen Klein still owns Paul — though Paul's trying hard to get out of it. If he doesn't, he's technically tied up for another seven years. He's the worst off of the lot of us really.

Money

H.P.: Do you think the current Wings tour is going to make money?
D.L.: I don't know. I hope so. I mean we've all done the rich boy thing — Paul with the Beatles, me with the Moodies and Henry with Joe Cocker — even though some of us haven't been that rich! But we're doing this tour as a keen new band so we're not spending money madly. So far, every place we've played has been pretty full so I don't see why we shouldn't make money. We're not the kind of people who spend more than we make. I know that. In fact we're even talking of turning the thing into a kind of travelling circus — a self-contained, self-supporting unit.

H.P.: Do you think Wings will get a really good response when the band makes full tours of Britain and America.
D.L.: Yeah, I think so. The next album is going to be really great as far as sounds are concerned. The first album was like the first gig — nice songs but it was just thrown together really. The next one will be much more carefully put together — all different moods — and we may even include some live cuts from this tour, because the band really is beginning to sound great now. ☐ MIKE HENNESSEY

WE READ YOUR MAIL

Dear Editor,

I completely agree with Becky Harris in your November issue concerning Elton John. I've been a fan of Elton ever since I saw him at the Fillmore East and have gone to every one of his concerts in Minneapolis. Like Becky says, Elton doesn't have a voice like Enrico Caruso but it's a voice that I like and when you go to one of his concerts, you don't get ripped off—he gives you your money's worth.

K. T. WALSH,
Minneapolis

Dear Editor,

Who does this nut, Angelo Anonymose from Island Park, N.Y. think he is. The letter about Ten Years After being at the mercy of their lead guitarist Alvin Lee is garbage. TYA, Led Zepellin, the Faces, Jethro Tull are all better than the four groups he said he liked.

BOB SHOWALTER
Thousand Oaks, California.

Dear Editor,

In the article on Black Sabbath in the April issue you stated: "Classification, Heavy Grand Funk Railroad. I think this statement is inconclusive and false. In my opinion Black Sabbath plays much harder rock than GFR.

J. CLOSE
Eldon, Iowa

Dear Editor,

To Robert Siegel in the November issue: Hurrah! I've thought Ringo's drumming was great for ages. In my opinion it's the drummer who fills in gaps, that is a drummer. Not a showy drummer like Don Brewer. Listen to Ringo on 'The End,' 'Birthday' "Rain" and "Why Don't We Do It In The Road." He's not flashy like Ginger Baker and that's what makes Ringo a great drummer. If the drums on "Something" had been flashy it would have ruined the song. Other good drummers are Charlie Watts, Keith Moon, Jim Gordon and Mike Gibbons.

Did you ever take the time to think that maybe a few people don't like everything to be flash and trash. The Beatles made it because they are the greatest writers, musicians and singers ever to come along. They may not be flashy players or gravel-throated singers but they play with a balance.

If James Brown and Muddy Waters are supposed to be great, why aren't they bigger than the Beatles.

DEAN BILLINGS,
Hickory, North Carolina

Dear Editor,

I've just about had it with all these letters about Grand Funk Railroad. Lots of people like them, so that's their privilege but I can't agree more with the reader who said that Hit Parader will become Grand Funk Parader. Mark Farner has his Freedom Reader, so why don't you people flood them with your letters of praise.

SHARON HEFLIN,
Rockville, Maryland

Dear Editor,

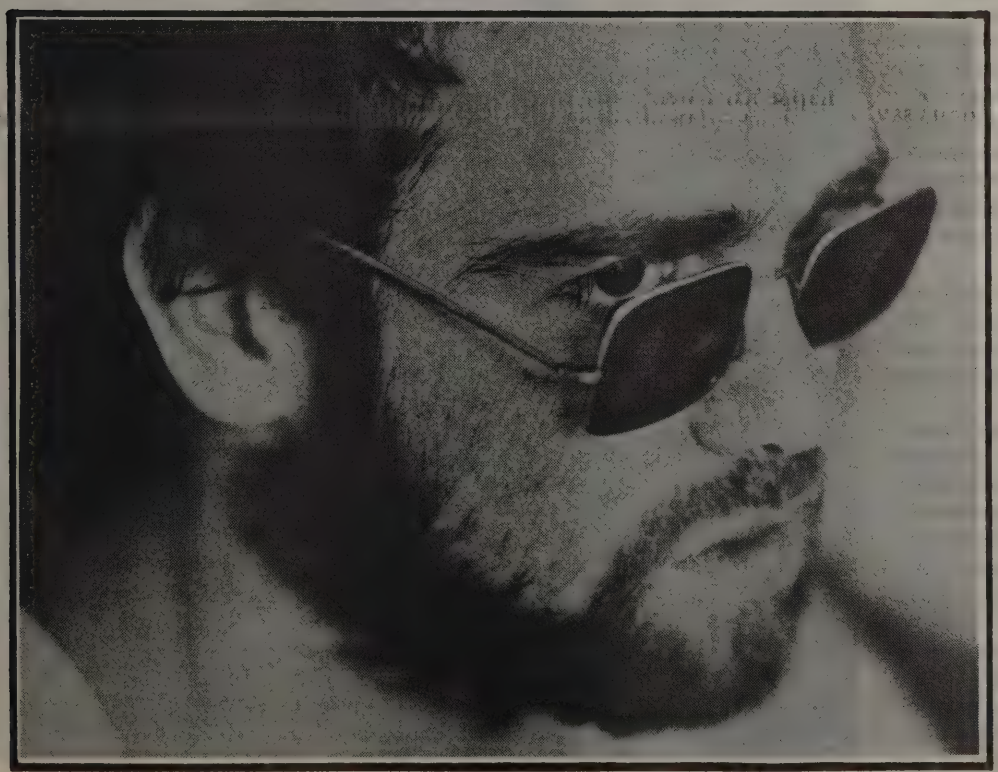
I want to say a few things about the greatest rock and roll band to emerge from San Francisco, Moby Grape. Moby Grape was one of the greatest bands of 1967. Their first album included their greatest songs: "Changes", "Someday", "8:05", "Naked", "If I Want To" and "Omaha". The latter being their only national hit.

Despite the genius of the Grape, they were never really accepted outside of SanFrancisco.

The members of the original Moby Grape were Jerry Miller, Skip Spence, Bob Mosley, Pete Lewis and Don Stevenson. Each member of the Grape was a talented songwriter.

The Moby Grape (along with the Byrds, Buffalo Springfield and others) were too far ahead of their times to ever be forgotten. If a musician's success depended only upon talent, you could rank the Grape with the Beatles, the Stones and the Airplane. But you can't. It's a shame really.

DANE CLARK
Anderson, Indiana



ELTON JOHN — no rip off on concerts

—VISUAL ROCK—

Lord Sutch vs Alice Cooper

To many people today, **Alice** Cooper has the ultimate in stage acts.

But for all his outrageous make-up, theatrics and carrying on, Alice is really second in line because, for folks old enough to remember, **Lord Sutch** was the original mad man.

As he says: "I was wearing white powder and black around my eyes in 1959. Alice Cooper has a nice act but I was doing that exact same thing 10 years ago."

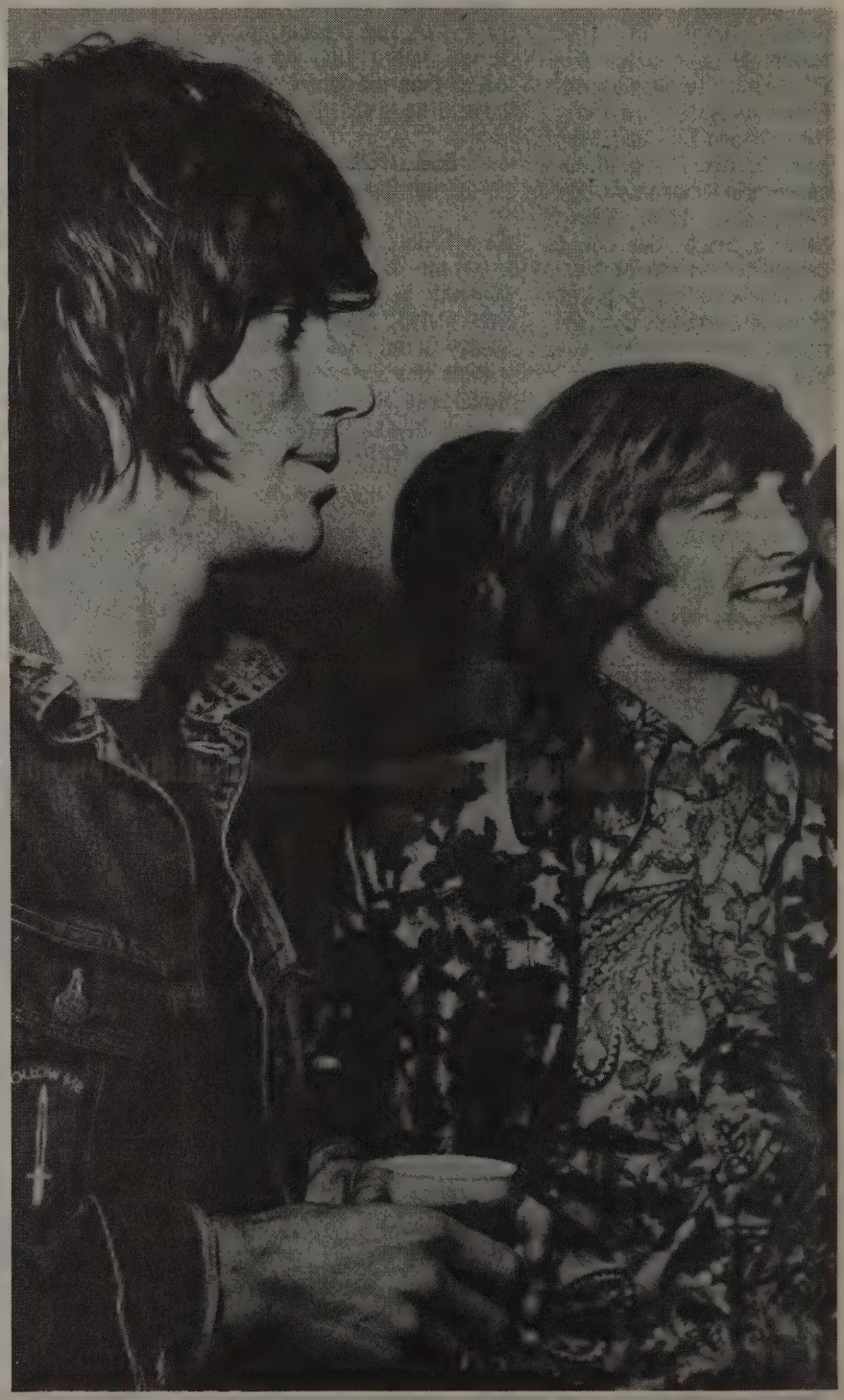
Sutch is perhaps best known in America for his **"Heavy Friends"** albums which included back up musicians like **Jimmy Page, Noel Redding** and **Keith Moon.**

He is anxious to put matters right **about Alice Cooper.** He comments: "The only thing different is the sound of the music. I did everything that Alice does now. I used to do swords and axes and have the make-up on. I actually saw a picture in one rock magazine that I thought was one of my stage shots — but it turned out to be Alice. He was wearing top hat and tails which is what I wore to promote the **Lord Sutch** image."

Lord Sutch is, in fact, one of the few surviving English rock and roll artists. His group, **Lord Sutch and the Savages,** were formed in 1958 and first recorded in 1959.

"In the old days I had good competition with guys like **Johnny Kidd** (who wore an eye patch), **Nero and the Gladiators** (who dressed in Ancient Roman gear) and **Joe Brown** (who was a kind of Cockney rocker). They all knew how to put on a good show.

"I've lasted because I've built up a reputation as a visual act. Some bands find that they can't get work today, even though they might have had one or two big records in the past. People always want to see a good visual act. That's our policy.



WITH HEAVY FRIENDS ... Jeff Beck

We're like the **Marx Brothers** put to rock music — there's always something happening.

"I became interested in early rock and roll and did my own version. I wouldn't do **'Great Balls of Fire'** straight — I'd light fires on stage and have the band as firemen with the crowd handing up buckets of water."

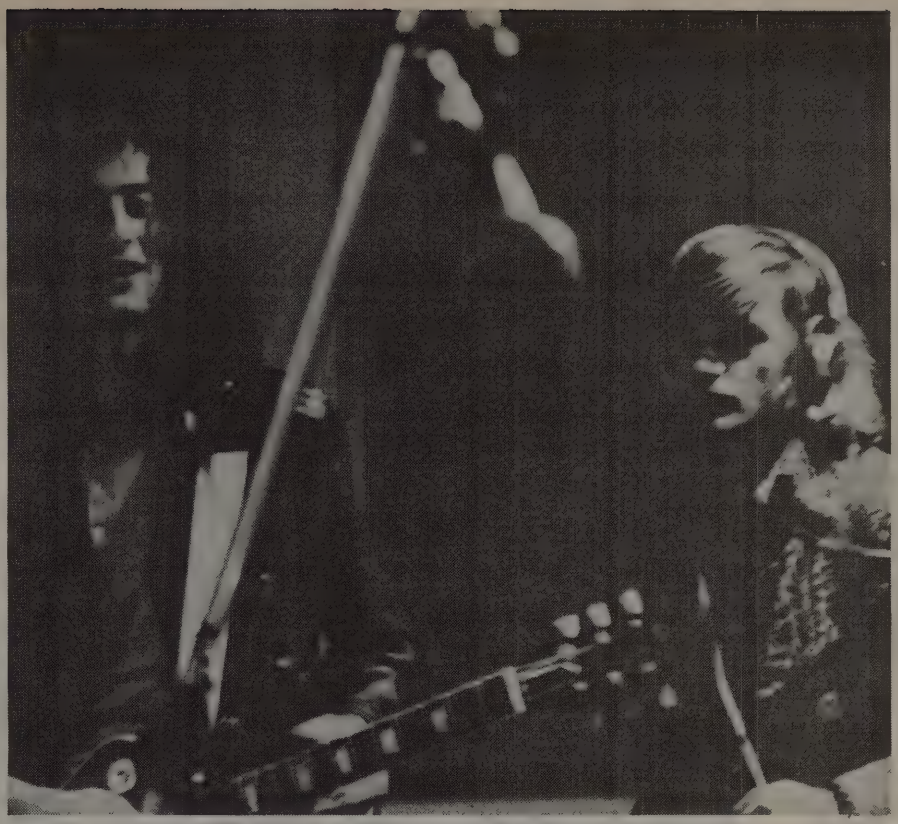
Besides his inventive stage act, Sutch says he's also built his reputation on maintaining a high level of musicianship with his Savages.

He's featured such guitarists as **Jimmy Page, Mick Abrahams, Jeff Beck** and **Ritchie Blackmore,** as well as **Noel Redding, Matthew Fisher, Micky Waller** and **Nick Hopkins** on their respective instruments.

From time to time, one of these players will show up at a gig and ask to sit in with the band.

"Over the years the musicians kept changing. A lot of it was due to the fact that I never got a hit record in England, so I've stayed on the same money.

"Some groups would get a big hit record and be earning twice as much as me and then invite one of my group into their band. I always hand picked musicians who can really play AND put on a show. That's a sign of a musician worth hiring — if he can leap around and play at the same time."



JIMMY PAGE...

AND NOEL Redding

"In 1964, the Fifth Earl of Harrow (that's Sutch) ran for the British Parliament in direct opposition to the Prime Minister Harold Wilson on the National Teenage Party ticket. On the platform he called for votes at 18, commercial radio in Britain and tax reform — all of these have become law.

He also called for Buckingham Palace (home of the Queen of England) to be converted into a housing development. And he said the Government should set up a rock college for up and coming musicians. He wanted the college to have recording facilities and teach young musicians recording techniques. The project would be paid for with the profits from records released.

Sutch's latest album is **"Hand of Jack The Ripper"** just released by Atlantic.

The Lord says of it: "It was recorded live at clubs in London. On the cut, **'Jack The Ripper',** I tell the story of this character who went around in the 18th Century. We tell of him hunting for this prostitute

LORD SUTCH with his Union Jack bedecked Rolls Royce, which he left somewhere on the West Coast

Mary Clark and throughout the song you hear him hunting for her. And you can hear the whole dimension of horror, with footsteps on the sidewalk and girls running away and their clothes being torn and then being stabbed.

"This is how it really was.

"This number is based on one of my most popular stage acts. We have the members of the band dress up in Edwardian costumes and I wear a cloak, a top hat and a dagger. Then I chase across the stage a girl who's dressed in 18th century stuff" — His Lordship obviously has little appreciation of taste in fashion and century — "She hides in the audience and they hiss and boo me and cheer the guy who is dressed up as a policeman who chases me.

"I end up by stabbing her.

"The rest of the record is early rock and roll, recorded live. We do some **Chuck Berry** and a **Little Richard** medley. I do one half rock and roll and one half horror. In the rock and roll half, I always try to act things out and keep the imagination going so that the crowd never knows what's coming next.

"On the record we had to mix down the audience because they were out-singing me and the band when it came to the rock and roll songs."

So you see kiddies. **Alice Cooper** is NOT the originator of visual rock.

There was **Screaming Jay Hawkins, Arthur Brown** (circa 1968) as well as **Lord Sutch** before him. Sutch has been on the road for 14 years now and he's likely to carry on. on.

As the Lord cooly puts it: "I was making records when **Mick Jagger** was a virgin. I'll go on forever."

☐ DANNY HOLLOWAY

***DAVID EDWARD SUTCH**, self styled Lord, in his Jack the Ripper costume, jumping out at the fans.*

JEFF BECK

On July 30 the Jeff Beck Group played their last date at London's Roundhouse. The following Tuesday a completely new band met for a week's rehearsals before flying off to the States to start a tour in Pittsburgh, Pennsylvania on August 1. The band played 17 dates in 19 days.

On The Road Again- - And Again

The first Jeff Beck Group emerged in 1968 with three relatively unknown sidemen backing Beck. On drums was Micky Waller while Ron Wood plucked the bass strings and the inimitable Rod Stewart handled vocals. Here Jeff explains how he happened to get Rod into his group.

"Well, Rod was out of work. I knew this because I went into this club and saw him there alone on different nights watching the band. At that time there were only a half a dozen groups of any consequence - and I thought Steampacket were really good. I loved Rod's voice, so I asked him to join."

That first Beck group lasted long enough to present one very fine debut album. "Truth" and one rather disappointing follow-up, "Beck-Ola". Following the bust up of that band, Beck was hot on forming a group with the rhythm section of Vanilla Fudge - bassist Tim Bogart and drummer Carmine Appice.

This union of talents was prevented from coming together by a number of mishaps, but at the top of the list was a car accident which left Jeff recuperating for months after.

Bogart and Appice formed Cactus, a group which never quite lived up to their expectations, and Beck later re-emerged with a new Jeff Beck Group. Whereas the first Beck band had been a good rocking unit, this second band concentrated on bringing in a more melodic element that was often lacking in Jeff's music. Pianist Max Middleton in particular added new textures to Beck's familiar pastures of heavy riffs.

This group was a let-down to many of Beck's avid devotees. They knew he was capable of a stronger and more original entity. And his guitar playing had been suffering since his year long lay-off after the accident.

This second Beck group recorded two albums also. "Rough and Ready" and "Jeff Beck Group". Both offerings were very bitty; there was a general feeling that he was scraping the surface of his creative abilities.

So, here we are up to date. Beck dismissed his most recent band at the Roundhouse and today we have his new group. You could call them the Jeff Beck Group chapter three, and if they follow the pattern set down by the first couple, they'll probably be good for two albums.

But, who really knows, because this is something special. This is what Beck has been waiting for for so long. His dream band. Get the idea?

I went on an exclusive mission last Friday evening to the Rolling Stones rehearsal room near London Bridge. The area surrounding the rehearsal studios is made up largely of blue collar factories with lots of aging brick, while the streets are nearly desolate of pedestrians. It's not the sort of place you'd fancy for a midnight stroll, that's for sure.

Once inside, we meet the boys. On bass we have Tim Bogart, and the man behind the drum kit seems to be - yes it is - his pal Carmine. (These two are fresh off the boat.) Another American, Kim Milford, has taken over from Bob Tench as the new lead vocalist, and aside from Beck himself the sole survivor from the previous band is Max Middleton on keyboards.

The band posed for a few shots while it was still light outside, taking in the colour of the neighborhood for the backdrop. The Ellises make use of a gate, some dustbins, and a street sign that reads Crucifix Road before moving on to the local pub which turns out to be the band's favorite set.

On the way back to the studio, more pics are taken of Jeff sitting on his bright new Corvette Stingray. Once inside, he agrees to do the interview.

"The idea for this group started in 1969 when they (Tim and Carmine) rang me up while I was in America. They heard that the original group was splitting up. And unfortunately, owing to different circumstances, we've been unable to put it together before now.

"We've been forced to do material from the last two albums because of lack of time to get things

sorted out. It won't be long before we drop all those. The thing is: we've never played what the people wanted to hear in America. They expect vicious, violent rock and roll. That's what I'm known for, but I was avoiding all that in this previous band. I was trying to play subtle rock and roll. That stuff was more suitable for clubs, not big stages. This new group will play much heavier music."

Kim Milford is the kind of lead singer girls will go crazy for - definitely on a par with Robert Plant. His long blond hair passes his shoulders, fully encompassing his delicate baby face. He's an excellent shouter and will most likely present a focal point for on-stage activities.

His main background has been in singing with various Broadway shows, including leads in "Hair" and "Jesus Christ Superstar". His last band consisted of remnants from Genya Ravan's Ten Wheel Drive, called Eclipse.

I asked Milford how he felt about going out on tour in the States after a week's rehearsal with the band.

"I'm sort of used to it because I used to have a lot of that when I replaced people in shows."

I put the same question to Tim Bogart and Carmine Appice. First Tim: "The only thing that worries me is whether I'll remember some of the licks that I'm a bit shaky on."

Now Carmine: "All the licks that I play are right up my alley anyhow. I don't have to remember all those notes like Tim. And basically I know the tunes because I listened to the albums. I think it'll be a pretty incredible band."

Meanwhile, Max Middleton says: "I know my licks. I'm not worried." As you might guess, Max is the quiet one.

And finally, back to Mr. Beck. Would there be any lineup changes after the current U.S. tour? "Well, that remains to be seen." he said.

We hung around for a bit to check out what they were sounding like. The cold, claustrophobic basement was soon bombarded with a ferocious thunder. They warmed up and moved through a couple of Beck originals. "New Ways-/Train Train" and "Ice Cream Cakes".

All in all, I'd say there's going to be a lot to be heard from this Jeff Beck Group. It seems as though these musicians will bring back the man's creative and technical genius.

☐DANNY HOLLOWAY

JEFF BECK—the new group started with a 1969 discussion.

JEFF BECK—with a Vanilla flavor now.

SLY STONE—a question of exploding.

- Know What I Mean?

Los Angeles is America's Sodom and Gomorrah — a city of dreams and extremes, which is painfully reflected in the dog-eat-dog instantly disposable life-style enacted daily by its multi-millions.

Situated slap bang in the middle of the San Andreas earthquake fault, it's been prophesied that one day LA will be swallowed up in the biggest natural holocaust known to man. Until then, it would appear that the whole place is going crazy.

In this sun-baked, smog-draped City Santa Maria de Los Angeles, you're either a winner or a loser. There are not varying shades. And if you should achieve election to the coveted winner's enclosure, you are then obliged to secrete yourself behind the heavily locked doors of your TV - in - every - room air-conditioned apartment or burglar-proof mansion, while your opposite number — the loser — stalks the streets hustling for recognition, Jesus or spare change.

Sylvester Stewart alias Sly Stone is one of the winners.

Yet, from the alarming manner in which he has chosen to manhandle his career, it would seem that Sly has an almost self-destructive urge to reverse his position. So far the public has refused to allow rock's enfant terrible

to blow it, but believe me he's tried. Indeed, Sly appears to have what can only be described as a masochistic relationship towards his career. With constant regularity he blatantly abuses both himself and those who have elevated him to his present stature.

As far as Sly Stone is concerned bad news is good news, for his notorious reputation — failing to show for gigs and a reluctancy to put out regular record releases — surprisingly hasn't affected his commercial appeal. Thousands still turn out for his concerts, maybe just to see if he shows or not, and grab his records by the million. Somehow, Sly Stone vividly mirrors the paranoia that abounds in "Tinsel Town U.S.A." He's the personification of the cosmic super-spade: the stoned soul brother who in terms of avant garde haute couture male appeal, is black and beautiful. But in the realms of reliability, he is a walking nightmare for those who have to pander to his schizophrenic moods. Single-handed, Sly has probably aged more promoters overnight, perpetrated more peptic ulcers and instigated more riots than any other artist, due to the fact that among his numerous idiosyncracies he was once alleged to have kept an audience waiting for up to two hours while he watched a movie on TV.

Sly and the Family Stone were scheduled to appear at a major festival in England. The organizers say signed contracts were exchanged, Sly's name was displayed on the billboards, but few were surprised when the man didn't show. When talking to the artist, one has the feeling that he has no conception of time and space, or his previous whereabouts. This characteristic is clearly exemplified in his rather confusing excuse for his failure to fulfill the English commitment:

"Well, I guess it was like this," he began in his familiar slow, laid-back manner, "if I didn't come to England whenever it was, it was because I was somewhere else at that time. And that was probably a much better place for my head at that precise moment.

"Actually, there weren't a lot of dates around that particular time that did make much sense to us. You gotta understand that we like to explode, and we didn't explode in England.

"We exploded somewhere else, so that's why we weren't there. You know what I mean?

I didn't, but it seems Sly did, for he persisted in tagging on that phrase "You know what I mean" at the end of each answer to my questions.

Apart from a "Greatest Hits" collection, a period of precisely two years was to elapse between the release of the "Stand" album and the last "There's A Riot Goin' On."

Twelve months before release of the "Riot" album, Sly gave me a preview of the finished tapes, along with many hours of equally fine material by the Family Stone — Little Sister and Joe Hicks. These tapes are still scattered around Sly's home.

Beneath his exaggerated hirsute halo, only Sly knows the reasons for their non-appearance. His explanation is, to say the least, pixalating:

"Whatever you are ... painter, carpenter, mechanic, God forbid a producer ... things have to take their time. Now if I was in an 85-dollar a week job it would be easy to put these things out. But it's so much more than that. So, in those terms, two years wasn't a long time to put my last album out.

"You heard the tapes a long time ago, so you know that all the songs were made long before the album was made. No, I don't think that two years was too long.

"I personally feel that "There's A Riot Goin' On" was a very truthful album, made and then released at a very truthful moment in time. That's what it was all about, because I know that the truth always prevails.

"And that's exactly what my music is all about ... it's only concerned with the truth and nothing else. You know what I mean?"

When I tactfully attempted to find out when the Joe Hicks "Life And Death" album and Little Sister's LP debut would finally be unveiled on the Stone Flower label, he was somewhat evasive.

"It took two years to release my album at a time when it would make sense. They've got their own problems and therefore their records will only be made available when the time is right for them." When that would be he wouldn't say, but he indicated it would be soon. Yet knowing Sly's sense of time that could mean another two years.

Because of the erratic nature of his recording schedule, it is alleged that an agreement has been reached whereby Sly Stone receives from CBS, one million dollars cash-on-delivery for the master tape of each album.

Had this any bearing on his policy of delaying his product? "There you go, rumors go around and around, so you can give rumors my regards," he replied.

"There are always delays when you're involved with general agreements with large organizations. It's all a problem of gravity. I look forward to certain problems like putting out records and being on the road.

"Omitting that the band can't get it together musically, the people in the group are only artistically inclined to use their talent to advantage, so that when we come to England later this year we'll all have smiles on our faces."

"Sly and The Family Stone are, musically, a unique aggregation, and because of a lack of any positive competition they have created their own market, to the extent that any Sly record is a guaranteed million-plus seller within hours of its release. Sly has no immediate plans for putting out any new recording. He attempted to clarify his policy.

"For me, new songs are always a forward progression. Therefore, I assume situations for others and then explore new and exciting environments. Everything that happens to me is always new and truthful.

"I'm always working on new songs and then I put them into new albums. Time happens, things change, and after a certain while I suddenly say, "Yeah, we need another album, and I put together an album that I feel makes sense and tells the truth."

Again, I tackled Sly on his dubious record of not showing for gigs. At one time the odds were 8-1 on him not appearing.

"All that's changed," he informed me, "we've done 50 out of the last 51 shows." I suppose the isolated gig was his English date?

Even if the public seems destined to remain in a state of bewilderment concerning Sly Stone's directive, the artist is of the opinion that he knows his own destiny.

"Because of life in general, and the realization that you can do more than one or two or even three things, this has made me aware of trying to do other things." Uhmm ....

He continued: "I suppose I don't know what my ultimate ambition is, because I may never achieve it. Does anyone ever reach the point where they are satisfied?

"I may know the moment, should it ever come, but then I may not. If you know the group, you can tell there are many things that I want to do.

"Chatter ain't necessary. Just listen to the music. You know what I mean." At which point I figured it was a good moment to terminate our conversation ... you know what I mean? □ ROY CARR

BUBBLEGUM
THE GENERATED MARKET

While the greatest trend in the past several years of rock has been the increasing development of the medium as a form for artistic expression, one area of pop music has remained essentially business: the bubblegum race.

Where there are people with money to spend, saleable commodities will soon appear, tailored to meet the demands of that particular market. Where the demand doesn't exist it can be generated. Thus was bubblegum born, built on the natural tendency of children to imitate adults and on the tendency of parents to find that imitativeness cute and appealing.

There is only one major difference between the bubblegum market as a buying power and any other consumer population: freedom of choice and personal taste. In all other phases of the entertainment industry, the product must offer something that will have enough value to the buyer to beat out the heavy competition and get its own message across and its own money made. The adult record buyer chooses his music and creates his stars by means of his own preference and taste (however much that taste may be influenced by the power of fashion and fad.)

But bubblegum-aged kids are simply too young to know what they (as individual human beings) really like, particularly when they are effectively being told what to like. They are easily influenced by televised hype and well-calculated publicity, to such an extent that a fad can be imposed upon them in an entirely predictable manner, particularly given the extremely limited variety of bubblegum that they have to choose from. It is not the kids' taste but the adult businessmen's concepts that determine the kind of entertainment known as bubblegum; hence the fact that current bubblegum music reflects only adult preoccupations, having little or no relevance to the real lives of the age groups that actually buy the records.

And if the music does have relevance to those groups' fantasy lives, that may be because the music and the surrounding media are themselves imposing the fantasies.

Bubblegum wasn't always an artificial medium.

Strange as it may seem now, the Beatles actually created bubblegum, as they created so many other still-existent forms of pop music. On February 7, 1964, when the gentlemen who were commonly referred to as the Fab Four or the lovable mop-tops from Liverpool first appeared on the Ed Sullivan Show, the American business world had to recognize the existence of an enormous and potentially fanatical (read: extravagant) buying power.

The Beatles were bubblegum because their audience was the youngest massive group of people buying records; and because that age group was still, only eight years ago, more likely to be chewing bubblegum than smoking cigarettes or taking pills. The Beatles didn't talk down to their audience; neither did they impose any premature sophistication upon them. What they offered was magnificently successful because, among other reasons, it was perfectly appropriate.

Once the young kid market has been opened up to the music business and had become the basis for an industry, the present dichotomy began to develop. On the one hand, children of progressively younger ages are getting progressively more money at their disposal, so that it is financially wise for the product offered to appeal to even the youngest potential buyer. On the other hand, bubblegum having become big industry, it is now the domain of adults, artistically as well as financially. Professionalism is the work of grown-ups even if the actual performer is very young. The approach the bubblegum-makers has changed through the years, but the medium has never again been a natural expression by kids for kids.

After the Beatles and their audience grew up a little, the next generation of bubblegum was in a distinctly "naughty" vein. Where the Beatles maintained an image of romanticism and innocence, their teenybop-successors tried to be anything but naive. Overtly or metaphorically, all the hit songs were about sex. There came the famous string of eating songs: "Chewy Chewy," "Yummy Yummy," "Goody Goody Gum Drops," and so on. There was also that short-lived genre, the defensive teenysex song, opuses by Jeff Barry or Tommy James or Gary Puckett and the Union Gap. The assumption of the songs, particularly in hits like "I Think We're Alone Now" and "Young Girl" was that whereas sex is a no-no (the songwriters rarely challenged that precept) you're supposed to want to do the most grown-up naughty thing you can, if only out of defiance.

Out of that morass, though, came a couple of honest and intelligent tunes that may have been bubblegum records in that they were bought by young kids, but that reflected neither the immaturity of the audience nor the prudish discomfort of the adults. The Brooklyn Bridge's famous hit "The Worst That Could Happen," later covered by the Fifth Dimension, is one of the all-time classic love songs, which somehow emerged immortal from Buddah's bubblegum period. And even among the really gummy groups, the 1910 Fruitgum Company could come out with as frank a complaint as: "Every time I make a move to love you/ 1-2-3 red light you stop me." With no hedging or embarrassment, they expressed in song a controversy that is as relevant a problem in human relationships as any issue that's ever been sung about. The song may not have been great art, but it was honest and real.

The foundation of today's bubblegum came six years ago with the Monkees. They were the first pop Pygmalions, chosen and molded to enact pre-determined roles both in a television series and in the wider area of the music business. Their success es-

(continued on page 36)

tablished the existence of an infallible but expensive formula to bubblegum stardom, one which has been followed with success by other artists. The rule: there's no hype in the world like a weekly sitcom series. The little kids can't resist.

There came the Monkees on TV and the Monkees on record and the Monkees on the charts. Later came "Here Come the Brides" and with it Bobby Sherman, travelling the same route. There came the Partridge Family. And there will come more.

Effective as TV exposure may be as a jumping-off point for bubblegum artists, it's not the only direction from which that initial impetus can come. In the case of the Jackson Five, added to the group's own novelty, talent and polish was the sponsorship of a superstar, Diana Ross. She provided the launching publicity that called attention to the group.

But while the Jackson Five, with an 11-year-old lead singer, had no trouble conquering a young audience, their early material was closer in sound to Motown soul than to other bubblegum. Only as they began to attract a huge and varied following did they modify their material to be yet more acceptable to a wider (and not primarily black) young audience.

What Diana Ross did for the Jackson Five, the Jackson Five's own popularity did for the Osmonds. "One Bad Apple" was a smash not only because of its quality as a pop record but because of its comic value as a perfect imitation of the Jackson Five. The two groups' audiences overlapped hugely in the beginning, but the Osmonds soon dropped the mimicry and with it their claim to any major soul audience.

There are currently only three bubblegum supergroups. the Jackson Five, the Osmonds and the Partridge Family. Certainly many other artists sell great numbers of records to the pre-adolescent market; but only these three acts have that intense force of personality working for them that distinguishes the mere successful performer from the pre-teen idol.

Since personal image, continually reinforced by publicity, hype, television and the ubiquitous fan magazines, plays such a major part in the popularity of these acts, it is inevitable that the focal personalities of each group should have a solo career. Why sell records only by the group when you can also sell records by the star? When it was fully clear that David Cassidy was adding far more than his share to the Partridge Family's public appeal, he emerged as one of the most popular solo singers ever to pack a stadium with frenzied fans.

Michael Jackson, obviously the special darling of the Jackson Five's following, has not done concert appearances on his own, but has firmly conquered both the soul and pop charts with solo singles. The same is the case for Michael's Osmond counterpart, Donny, whose million-selling "Puppy Love" captured the hearts of the young fans as well as the sense of humor of their older listeners. The latest soloist to emerge from among the diminutive superstars is Jimmy, the youngest Osmond, whose "Long Haired Lover from Liverpool" recently made a sizeable impact on the singles charts.

Given the malleability of the audience and the financial permissiveness of parents in a very rich country, it is no wonder that bubblegum is big business. The latest Information Please Almanac population figures state that there are 40,743,000 Americans between the ages of five and 14. It requires only a small percentage of that 40-million-plus to make a million-selling record. Gold records abound in the bubblegum field. Donny Osmond and his group have chalked up a total of six million-selling singles and four gold albums, with several more likely candidates coming up. For the Partridges and David Cassidy, reverse the figures: four gold singles and six albums; and the Jacksons have had similar sales success. The economic potential of the pre-teen market is staggering.

The future of the current bubblegum superstars can only be a matter of speculation. Those artists whose appeal is based purely on personality with little or nothing musical to offer can maintain their peak of popularity for only a relatively short time. After a while the little girls grow up a little, and the star they adored is old hat to their younger sisters. That has been the case with Bobby Sherman. He offered his fans a personable idol, a sense of humor, a vital and outgoing warmth, and the determination to make his audience happy; but he could offer very little musically, so the interest had to die when the fans fell out of love. The same will be true of David Cassidy, who, while not quite equalling Sherman's bemused good humor, shares all his other qualities.

The future professional life of the Osmonds and the Jackson Five, however, depends entirely upon the groups themselves. Hopefully, they

may grow and mature, both as groups and as solo performers, into consistent acts of high musical quality, holding on to their present audience as they grow up and attracting more along the way. Elvis and a few others have done it. It can be done.

As for more gum to come, the future probably holds very few more bub-

MICHAEL JACKSON—aged 11 and the lead singer with the Jackson Five, who have no trouble reaching that wider audience making up the bubblegum crowd.

blegum supergroups as we know them. The pre-teen audience will be tapped again and again, but no one fad-format in pop music can last very long. While the popularity of the existing kiddie-stars is still at a peak, the enthusiasm can be siphoned off to support new artists. But just as surely as Donny's voice will change some time soon, the bubblegum audience will outgrow its present impressionable state. Then there will be a generation of yet more children, with yet more coins in their pockets. By the time those who are just entering school now are old enough to cross the street to go to the local record store, there will be something new there. And it will be designed, promoted and marketed just for them.

☐ NANCY ERLICH

ROD STEWART

Album Of Singles

"RIGHT BLINKIN' oil slick I've got 'ere." The nose screwed up in disgust as Rod surveyed the toasted egg sandwich brought in for his breakfast. It was 1 p.m. in his publicist's Wardour Street offices.

"Looks like Ronnie Lane's hair, dunnit?" he hollered, first holding the grease-dripping object aloft, then seizing upon it with bared teeth. Then, remembering that my cassette was recording the conversation, adding into the microphone: "Sorry Ron, old son."

After being kept on ice for near to a year, Rod Stewart was finally being wheeled out from under carefully guarded wraps to face members of the rock press and, through them, his public. Apart from the interview I "stole" during the recording of "Never A Dull Moment", it was his first press encounter for several months.

And when the Mark IV Stewart GT finally got its belated unveiling, the new model displayed few, if any, modifications from the old. The man's not a bad ole nut.

The analogy with cars is more than a flight of fancy, by the way, seeing as how motors are Rod's greatest love after music and his old lady.

"Italian Girls" on "Dull Moment" gives name checks to Porsche and Maserati, and Stewart even managed to get his beloved Lamborghini (his third model) on the "True Blue" track, recording the car live in the street outside Morgan Studios.

We'd waited patiently 'round the office for a while till Rod showed up, brandishing a bandaged finger half chopped off the day before while the man was inexplicably beneath a tractor on the grounds of his spacious new Windsor home.

Someone was detailed to park the Lamborghini - "Sorry I'm late, can't drive too well with this finger" - and someone else sent out for Stewart's breakfast. Ah yes, and the wine.

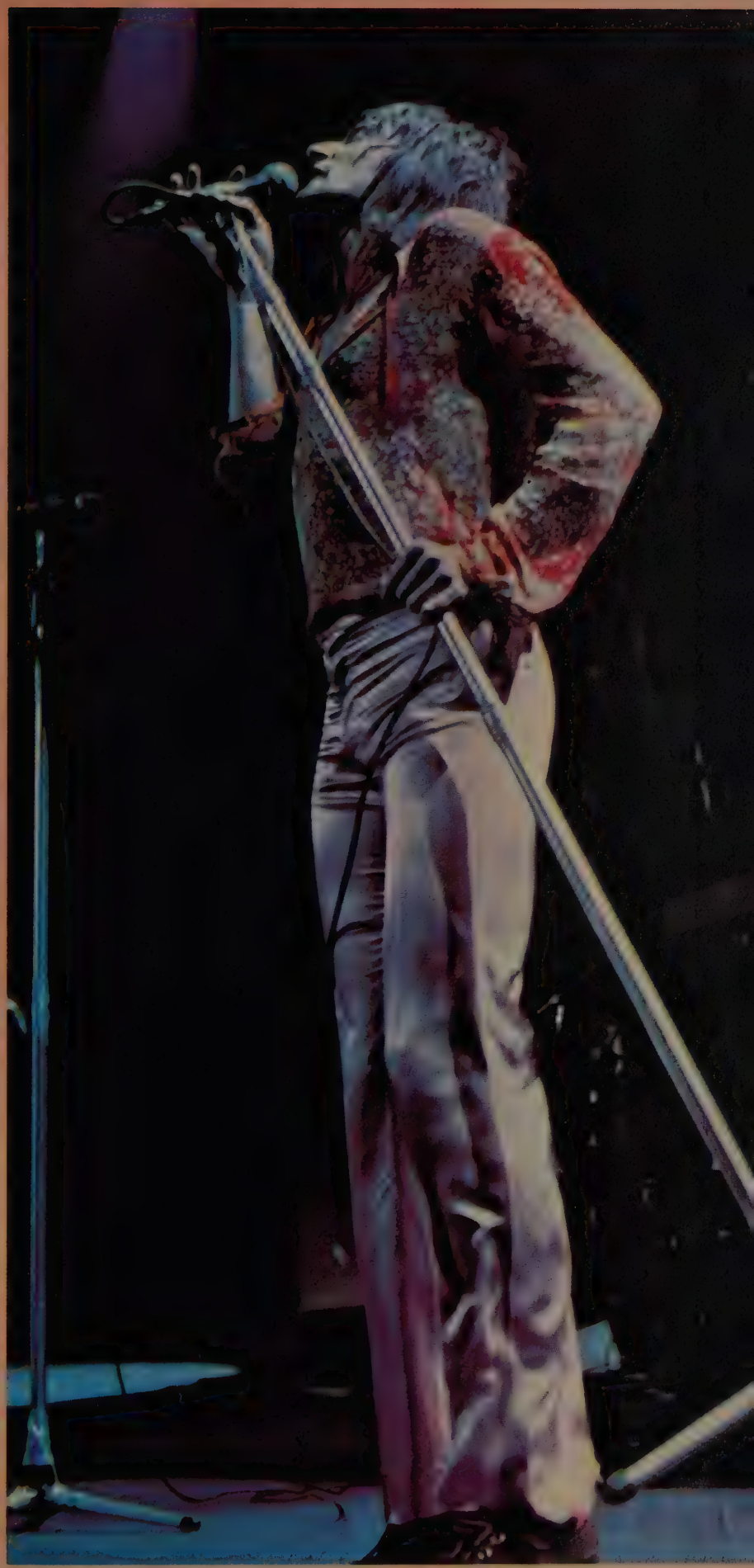
We retired to a quiet office. "What you wanna know, Nick?" hollered Rod gale force - the volume indicator on my cassette recorder rattling against maximum and then proceeded to dictate the subjects of the early part of the interview.

"Let's talk about the first album."

Okay Rod. Let's talk about the first album.

"The first album was where I entered into songwriting. That album came together in a week. I was thinking, looking back on that today, how quickly it came together and how poor old Mac was a bundle of nerves because he didn't want to play on it. He didn't feel he was good enough.

"On that number, 'Old Raincoat', we



tried to record two basses but Ronnie got so drunk he fell over and it never got done ... so that was the end of that. Woody was the only one of the band who was on that album, 'cos I didn't know I was gonna be in the Faces then. I was at a loose end. I'd left the Beck group, and this was the only thing I'd been able to do. Make an album and hope for the best."

How long did "Never A Dull Moment" take to put down?

"Oh still not a great deal of time ... probably four/five times longer than the first one, which is reasonable when you think Sly took half a million dollars to make his last album. What a time waste.

"My album is selling for $1.99, which I think is very good. I made a point of it: I said $1.99 or else. 'Cos I was gonna call this album 'Cheap And Cheerful' if I could have got it to sell for $1.40 or $1.50, but I was booed out of court.

"The record company didn't like that at all. They said, we'll lose money, and I said, well we can afford to lose money, 'cos we've made quite a bit you know. But they didn't see the funny side of it. Then I was going to put a single inside, 'cos I had two tracks left over, but they said that was a physical impossibility, and I could understand that.

"The cover being as it was, it would have cost as much to put that single inside as it would to have turned out another cover."

One of the tracks left over - Rod cut ten tracks for the album and selected eight-was the Jerry Lee Lewis booze blues "The Beer That Made Milwaukee Famous Has Made A Loser Out Of Me". That cut has ended up on the tape cassette/cartridge version of the album, and is the only place it's ever likely to be heard.

"Being the good working class boy that I am," mumbled Stewart between mouthfuls of egg 'n' grease, "and knowing how much tapes cost, that song is an extra for the tape version. Tapes cost a lot of money, so that one's a little bonus for the people."

The other track left over is a Stewart-Quittenton song that is "so good" Rod is keeping it back for his next album.

"Nick, d'you wanna do me a favor?"

White wine from the bottle washes down the grease.

"Shall I tell you a story? You know that record of mine, the Python Lee Jackson thing that made the top fifty in the States - the record I made six years ago. Well, Lee Jackson, he thinks I'm taking the p— out of him by calling it Python Lee Jackson.

"He told Woody, he said, 'If I see Stewart I'm gonna tell him ... whoooah ...' He'd have to try, silly old sod. But he thinks I'm taking the mickey out of him, y'see, and he says it's finished his career.

"I wanna apologize to him 'cos he's not a bad ole nut. The thing with that record is that I had nothing to do with it. The record company called it Python Lee Jackson and it's nothing to do with Lee Jackson."

What's the history of it then?

"It was John Peel's fault. He said come down and show this guy how to sing this tune. So me, being very naive and in no particular group at that time, I went and showed him how to sing. Then four months ago it ended up as this single in the States. I don't think Peely had anything to do with it.

"On the other side of it, there's a really bad version of me singing 'Cloud Nine'. They've re-named it 'So Fine'. I didn't even get a mention. I was piddled you see and I needed to sing.

"You know what I got for payment? I got a free set of carpets for me Marcos. That was my payment.

"But the thing is, Lee Jackson thinks I'm trying to damage his career and I wouldn't do that, even to my worst enemy, which he's not."

The screwed up grease bag was hurtled into the corner.

"Before you listen to the album Nick," cautioned Rod, leaning forward to emphasize his point, "have a read of the sleeve notes, 'cose what it actually says in a roundabout way is that we don't want this album compared to the last one. Leave that one alone, because the way things are going I'm never going to be allowed to make a bad track."

Seeing as how "Every Picture" pulled off the remarkable feat of topping the British and American album charts simultaneously - while "Maggie May" did the same in the singles field - one can understand Stewart's feelings that it would be hard in sales terms to top his last achievement.

"On the other hand, in my opinion, this one's much better, 'cos I don't think there's a weak track on this album. I wouldn't say there's anything as great as 'Mandolin Wind', 'cos that was the best thing I've ever done.

"Yet there were three tracks I didn't like on 'Picture': 'That's Alright Mama', 'Seems Like A Long Time' and 'Amazing Grace'. On this album they are all winners 'cos I came up with a new idea.

"I thought I'll go in with the idea that I'm making an album of singles. I thought I'll try for an album of singles and see what happens, then fit them together like a jigsaw when they're finished.

"I put the album on last night and it was the first time I really sat down and listened to it since it came out. I kept thinking to myself: 'Did we do that?' "

Were there any aspects of the album Rod wasn't completely happy with?

"The Dylan one, 'Mama You Been On My Mind', that could have been better recorded. Though no one could have played it better."

But you say there's nothing to compare with "Mandolin Wind"?

"I dunno, it's hard to say 'cos I wrote 'Mandolin Wind'. 'I'd Rather Go Blind' is the best bit of singing I've done since I stopped singing the blues."

When did you stop singing the blues?

"I never have sung the blues."

But you used to sing De Blues?

"Oh yeah, De Blues."

Rod normally has at least one number overlapping from album to album, and the track in this case was "I'd Rather Go Blind", the old Etta James standard previously covered by Christine Perfect with Chicken Shack. It was a track he'd had in mind from as far back as "Gasoline Alley".

"That was the one number I was worried about," said Rod, "because it has been done twice before, both excellent versions. Only reason I did it was 'cos I thought it might be different to hear a guy singing it.

"The other problem was how to get the brass together and use them in a different way ... 'cos everybody uses those same two guys, Jim Price and what's-is-name?"

...Dennis Law. There's always one tune overlapping, and this was it.

"The one we've got left over for the next album, it goes something like ..."

He bursts into song.

"You can tell by her eyes ..."

"Oh what's it called?"

(continued on page 62)

BOWIE
Flash

Gilbert O'Sullivan had a No. 1 hit in America — *"Alone Again (Naturally)"* - that was one of those Top 40 AM songs with wide FM appeal.

Gilbert is British. Wears strange clothes, writes his own songs and has the same manager as *Tom Jones*, who is Gordon Mills and who pulls Mr. O'Sullivan back sharply when he feels that he's getting a little too complicated in his writing. Keep it simple, is Gilbert's motto. But even so he manages to squeeze a lot into it.

What he hasn't yet squeezed in is a live gig. He's had offers, of course, but says he doesn't have any "heavy friends and I don't play in groups or sit in on supersessions." He thinks there's no rush but he is looking around for some compatible musicians to use.

Actually he doesn't know many musicians — the people on his recording sessions are all chosen by his manager.

And it also looks like they are toning down Mr. O'Sullivan. The color picture here shows him almost normal whereas when he first came out he was dressed like one of the *East Side* Kids, Jackie Coogan - hat and all. □

Terry O'Neil

GILBERT O'SULLIVAN

O'SULLIVAN
Introspection

Britain has just unleashed a couple of solo artists on the unsuspecting world—David Bowie and Gilbert O'Sullivan.

They represent opposite poles of the music scene back there ...

Just over a couple of years ago David Bowie dropped into New York with his 12 string guitar in suitably battered case. He was on a promotion tour of radio stations and was saying that he didn't like to appear in public, preferring the solitary creative processes of the recording studio.

Look at him now.

Unisexual on stage, freakish hair cut, gold and glitter, dyed and made up, running around the stage to strobe effects, startling postures made with his guitarist, Mick Ronson ... and generally ecstatic response from audience.

And critics.

For strangely enough, Bowie backs up his flash-rock appearance by writing some finely intelligent material that could well stand up alone without all the special effects.

He signed with RCA after being on Mercury and immediately came out *with "Hunky Dory"* to be followed by his epic *"The Rise And Fall Of Ziggy Stardust and the Spiders From Mars"* (which is the name of his back up group).

RCA took the precaution of buying up his masters from his short career with Mercury.

They only did that with one other artist. *Elvis Presley.* □

DAVID AND MICK doing their thing with the guitar

BOWIE's flash, glitter and rock star syndrome

THE BIZARRE Mr. Bowie stripped for action

READERS' REVIEWS

FILLMORE: THE LAST DAYS
Various Artists (Fillmore Records)

This three-record bonus album could very well be the soundtrack to the long-awaited movie of the same name, but just with a minor difference, there is more music and less Bill Graham.

To many people, this special package will bring a great joy and sadness that took place on the closing week of the Fillmore West.

To add to that "joy and sadness" are many of the well-known San Francisco groups and solo artists, such as Santana, Grateful Dead and Hot Tuna, to name a few.

The music is surprisingly good with just a few slightly boring moments supplied by Lamb and Boz Scaggs. The Dead chalk up another above-average performance with "Casey Jones" and Chuck Berry's "Johnny B. Goode." Hot Tuna, The New Riders Of The Purple Sage and Malo turn out very well-done performances also.

Along with this package comes a full color 32-page booklet, a last week Fillmore poster, an original Fillmore West ticket, and last but not least, a seven-inch interview disc with Bill Graham. Without him the whole thing would be incomplete.

PETER OLNEY
Gainesville, Florida

ALICE COOPER
School's Out (Warner Bros.)

Alice Cooper has released their latest album, Schools Out. The album cover is a school desk, the old kind that flips up. What else? The desk has engraved initials of the 5 members of the group, Alice, Glen Buxton, Michael Bruce, Dennis Dunaway & Neal Smith. It opens up to reveal the inside of the desk which contains a quiz, notes, a slingshot, crayons, marbles, jack-knives and some comics, plus a picture of Alice & his/her gang, the same one on the sleeve of the "School's Out" 45. There are cotton panties instead of the usual slip sleeve. Incidentally, there is also a record.

Side One-Starts with the hit single which has made the country's top ten which proves that hard and heavy rock is still here. You've all heard this song if you listen to FM radio. Song 2 is "Luney Tune." It's a bunch of weird lyrics thrown together with some good instrumental work. An example of the lyrics is when Alice sings:

I slipped into my jeans
Like a hog and feelin' mean
I tried to spit at the moon

It's all part of this Lu-u-ney Tune Hidden meaning? Maybe. But I doubt it. Then Dennis starts singing. There's some feedback at the end. This will probably be their next single but I think another song deserves it more. The next 2 songs, "Gutter Cat" and "Blue Turk" plus a 55 second rendition of a street fight, remind me of "West Side Story." "Street Fight" has good lead guitar with assorted noises of shattering glass, garbage cans being tipped over, etc. Plus a police siren in the background.

Side Two-"My Stars" is the first song. Starts off with some soft junk. Then Alice comes in and softie sound is gone. Good drumming by Neal Smith. Nothing else too spectacular about this song. Number 1 heavy song on album now, "Public Animal #9". Still some more great drumming by "N". Very heavy at end. Next, my favorite song, "Alma Mater," Mr. Smith writes it and sings lead. Too bad tinny sound at beginning, but it's still a good song. I don't think Neal's sung lead before and at the beginning he sounds like ... ready? ... John Lennon. No kidding. He tells of his goodbyes to everybody on last day of school and recalls some highlights of the past year such as:

Hey, remember the time we put the snake down little Betsy's dress
Now I Don't think Miss Axelrod was much imppressed.

This better be the next single. The next and last song is "Grande Finale" written by the group's Bob Ezrin in conjunction with David & Bernstein. Mack & Elmer, not Hal & Leonard. It starts with taps. Lotta horns. 4:36 of sheer repetition.

This album better sell. If people buy "Sticky Fingers," "4 Sides Of Melanie" and "Thick As A Brick" just for the cover, they will have to buy this to add to their collection. Good luck, Alice.

STEVE HOLCOMB
Housatonic, Mass.

HOLLIES
Distant Light (Epic Records)

The Hollies have just released their 12th album in the United States featuring their ninth top ten hit. Who cares? No one. When a group sells as many records as the Hollies, you'd think they'd be right up there in popularity with the Stones and the Beatles, but they're not. In fact, some stores aren't even carrying their latest album. Ignoring the Hollies has been a crime in America since the group first started almost ten years ago. In England, they were once second only to the Beatles in popularity.

Over here, no one seems to be interested in their albums, which is where the Hollies do their best work. "Distant Light" is by far the best they've ever done. Allan Clarke, Tony Hicks and Terry Sylvester have become three of the best composers in modern music and with the help of some non member writers, they've put together a tremendous album of rock music. Besides "Long Cool Woman", there's a song done in the John Lennon style called "Pull Down the Blind", and other noteworthy tunes include "Cable Car", "Long Dark Road" and "To Do With Love". What's so tremendous about the album is that they could have released any of the songs as a single and had as big a hit as they did with "Long Cool Woman."

The Hollies have come a long way since Nash left them years ago. Now since Allan Clarke has left since the album's release, they will have to start all over again to prove they can make it on their own. My only complaint about the album is that there are no credits to tell us who did the vocals or lead or base guitars. We must assume, then, that Clarke did most of the vocals. Tony Hicks, by the way, does the lead guitar.

TERRENCE FLAMM
Baltimore, Maryland

ROLLING STONES
Their Satanic Majesties Request (Lon-Records)

This Stones' album (with the inappropriate title), is probably the best audio-visualization to ever come out on record. But it is all well-known that something that is sparkling, as well as brightly intelligent, is another point we'll have to splendidly discover.

Out of an orange brigade of tribal fires, the first song jumps out of its pink heart as "Sing This All Together", as well you perceive Broadway's death revival. Not as only a differential starting - as opposed to others - but yet a surprising contemplation, as you can visualize yourself by closing your eyes.

A green maiden plays the piano and fires flame into what a listener might discover, that "She's a Rainbow."

A silver shield is laid in front of you. You are about to go "2000 Light Years from Home." This extreme change, someone rips the veins out of your throat, one by one, until you meet with the destiny of loneliness. You listen and you fly high. One could just imagine it. But at this particular time, it's better that you didn't.

CRAIG JOHNATHON HILL
Redwood City, Calif.

PARADE of SONG HITS

AMERICAN CITY SUITE ("Sweet City Song", "All Around The Town", "A Friend Is Dying")

(As recorded by Cashman & West)

TERRY CASHMAN
T.P. WEST

"Sweet City Song"

People goin', comin', trolley car was hummin'
A sweet city song
Everyone your neighbor
Livin' had a flavor
With a sweet city song
There was a certain way that the city sang
Made you glad you belonged
I remember now that the rhythm somehow
Made me want to sing alone
Do do do do do sweet city song
Do do do do do sweet city song
Oh come on along.

Boxes on a brick wall
Boys are playin' stickball
The chicks are walkin' by
Somethin' 'bout their seaters
Made you play a little better
Or at least you'd try
Meanwhile on the corner
A group is singin' in
Three point harmony
Was a time when you couldn't find
A better place to be
Do do do do do sweet city song
Do do do do do sweet city song
Do do do do do sweet city song
Come on along.

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"All Around The Town"

A junkie steals, a mayor deals
Who knows what's comin' next
Traffic jams and greedy hands
Did you read it in the text
Of the Daily News, the subway blues
How does your garden grow
Endless strikes and the likes
All lined up in a row.
Something is wrong here
That doesn't belong here
People are lockin' themselves behind their own four walls
It falls from the skies here
But no one's surprised here
And maybe that's the saddest part of all
Jesus freaks, Muhammed speaks
The Lord is on their team
Tenements and midtown rents
Rich and poor, no in-between
Say a prayer then breathe the air
In the cold or heat
When evening falls the city calls
But the lights only shine on empty streets.

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"A Friend Is Dying"

I think of her, I think of life's own music
At least that's the way it used to be
I think of her and I see the children laughing
But it's only on the streets of my memory.

And I never felt so lonely and so helpless
Wishin' that I didn't know the truth
But they tell me that a friend is dyin'
And there's nothin' in this world I can do.

When she was good it was oh so good
You were blessed if she smiled on you
You could be king if she believed your story
But it was over if she laughed at you.

Now I never felt so lonely and so helpless
I'm wishin' that I didn't know the truth
But they tell me that a friend is dyin'
And there's nothin' in this world that I can do.

The hands that used to reach out to everybody
Now they're lyin' by her side
And her eyes are closed, no one really knows
If she can make it through another night.

Still most of what I love is locked inside her
Everything I thought I'd ever need
My heart keeps cryin' "You gotta hold on a little bit longer"
But my head is sure that it's time to leave.
Now I never felt so lonely and so helpless
I'm wishin' that I didn't know the truth
But they tell me that a friend is dyin'
Oh New York City, can you say it ain't true
Can you tell me now before I'm leavin' you
I'd give anything I own just to believe in you again.

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DON'T EVER BE LONELY

(As recorded by Cornelius Bros. and Sister Rose)

EDDIE CORNELIUS

Don't ever be lonely
A poor little fool like me
Don't ever be lonely
A poor little fool like me

Oh I sit down and I mourn sometimes
Over a big mistake I made
Didn't take time to love her and it caused her love to fade
Oh if you have true love take a tip from a man in misery
Don't ever be lonely
A poor little fool like me
Don't ever be lonely
A poor little fool like me

Oh I see how much I was wrong
To avoid such a love so true
But now I really miss her and I see what loneliness can do
Oh if you have true love take a tip from a man in misery
Don't ever be lonely
A poor little fool like me
Don't ever be lonely
A poor little fool like me

Oh I wish I could back the time
And have her back here with me
I'd do anything to keep her
To avoid this pain and misery
For those that's happy take a tip from a man in misery
Don't ever be lonely
A poor little fool like me
Don't ever be lonely
A poor little fool like me

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PARADE of SONG HITS

SWEET CAROLINE (Good Times Never Seemed So Good)

(As recorded by B. Womack)

NEIL DIAMOND

Where it began I can't bwgin to knowin'
But then I know it's growin' strong
Was in the spring then spring became the summer
Who'd 'a' believed you'd come along
Hands touch 'in hands reach 'in out touch in' me touch in' you.
Sweet Caroline good times never seemed so good
I've been inclined to believe they never would but now I
Look at the night and it don't seem so lonely
We fill it up with only two
And when I hurt hurtin' runs off my shoulders
How can I hurt when holdin' you?
Warm touch in' warm reach in' out touch in' me touch in' you.
Sweet Caroline good times never seemed so good
I've been inclined to believe they never would oh no, no!

Sweet Caroline good times never seemed so good sweet Caroline
I believed they never could.

(REPEAT AND FADE)

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DON'T HIDE YOUR LOVE

(As recorded by Cher)

NEIL SEDAKA
HOWARD GREENFIELD

You never give yourself completely
It's just that you've been hurt before
You're so afraid to let me love you
You never leave an open door

My world is yours I swear it
Say the word and we can share it
Don't hide your love
Not if you care for me
It isn't fair for me to worry and wonder and wait

Don't hide your love
Just love me here and now we'll work it out somehow
Don't you keep us apart
Baby unlock your heart
Don't hide your love!

I know the past has brought you sorrow
The clouds still hang around today
Don't let the rain fall on tomorrow
Baby we can make it together
I'm gonna love you forever!

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I'LL BE AROUND

(As recorded by the Spinners)

THOMAS BELL
PHILLIP HURTT

This is our fork in the road
Love's last episode, there's nowhere to go
You've made your choice now it's up to me to bow out gracefully
Tho' you hold the key whenever you call me I'll be there
Whenever you want me I'll be there
Whenever you need me I'll be there
I'll be around whenever you call me I'll be there

Whenever you want me I'll be there
I'll be there whenever you need me
I'll be there, I'll be around.

I knew just what to say
Love's last episode, there's nowhere to go
There's always a chance tiny spark remains
And sparks turn into flames
And love can burn over again
(Repeat chorus).

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PARADE of SONG HITS

HARD LIFE, HARD TIMES (Prisoners)

(As recorded by John Denver)

JOHN DENVER

Josie works the counter at the downtown five and dime
Anything at all to help her pass the time
Her mama keeps the baby and grandpa rambles on
About the good times playing in his mind.

It's a hard life livin' when you're lonely
It's a long night sleepin' alone
It's a hard time waitin' for tomorrow
It's a long, long way home.

Josie spends the evening with the people in the pages
Of the paperback she picked up at the store
Or sometimes it's the TV or she'll try to write a letter
But they don't come too often anymore.

It's a hard life livin' when you're lonely
It's a long night sleepin' alone
It's a hard time waitin' for tomorrow
It's a long, long way home.

And I stare at the gray walls before me
And I see her face in the stone
And I try to imagine our baby
And I wish they would let me go home
And I wish they would let me go home
And I wish they would let me go home.

It's a hard life livin' when you're lonely
And I wish they would let me go home
It's a long night sleepin' alone
And I wish they would let me go home
It's a hard time waitin' for tomorrow
And I wish they would let me go home
It's a long, long way home
And I wish they would let me go home
It's a long, long way home
And I wish they would let me go home
Bring me and the other boys home
And I wish they would let me go home
Bring me and the other boys home
And I wish they would let me go home
Bring me and the other boys home
And I wish they would let me go home.

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CAN'T YOU HEAR THE SONG

(As recorded by Wayne Newton)

CHRIS ARNOLD
DAVID MARTIN
GEOFF MORROW

Everybody knows everybody knows
The many times you've been in love before me
Everybody smiles, everybody smiles
There's got to be another kind of story everybody knows (everybody knows)
How I feel about you
Everybody knows (everybody knows) everyone but you.

Can't you hear the song that I'm singing
Can't you hear the words that I'm bringing home to you
This time I'll lay it on the line I need you to be mine
Can't you hear a heart when it's breaking
Can't you see the sense we're not making
Take a look around and tell me what you've found
When you hear the sound
Can't you hear the song that I'm singing
Won't you take the hand that I'm giving
I'm just talking of a simple song of love
One that won't go wrong
Can't you hear the song
Can't you hear the song that I'm singing
Can't you hear the words that I'm bringing all for you
This time I'll lay it on the line I need you to be mine.

Everybody knows everybody knows I'm running round a circle trying to find you
Will you ever learn will you ever learn
The one you really need is right behind you everybody knows (everybody knows)
I've been getting nowhere that's the way it goes (that's the way it goes)
When all I want is you
Can't you hear the song that I'm singing
Won't you take the hand that I'm giving
I'm just talking of a simple song of love
one that won't go wrong can't you hear the song.

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PARADE of SONG HITS

MIDNIGHT RIDER

(As recorded by Joe Cocker)

G. ALLMAN
K. PAYNE

I've got to run to keep from hiding
And I'm bound to keep on riding
And I've got one more silver dollar
But I'm not gonna let 'em catch me, no
Not gonna let 'em catch the midnight rider.

I don't own the clothes I'm wearing
And the road goes on forever
And I've got one more silver dollar
But I'm not gonna let 'em catch me, no
Not gonna let 'em catch the midnight rider.

I've gone by the point of caring
Some old bed I'll soon be sharing
And I've got one more silver dollar
But I'm not gonna let 'em catch me, no
Not gonna let 'em catch the midnight rider.

No, I'm not gonna let 'em catch me, no
Not gonna let 'em catch the midnight rider
No, I'm not gonna let 'em catch me, no
No I'm not gonna let 'em catch the midnight rider.

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I'D LOVE YOU TO WANT ME

(As recorded by Lobo)

LOBO

When I saw you standin' there
I 'bout fell out' my chair
And when you moved your mouth to speak
I felt the blood go to my feet.

Now it took time for me to know
What you tried so not to show
Somethin' in my soul just cries
I feel the want in your blue eyes
Baby I'd love you to want me
The way that I want you
The way that it should be
Baby you'd love me to want you
The way that I want to
If you'd only let it be.

You told yourself years ago
You'd never let your feelings show
The obligation that you made
For the title that they gave
Baby I'd love you to want me
The way that I want you
The way that it should be
Baby you'd love me to want you
The way that I want to
If you'd only let it be.

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OPERATOR (That's Not The Way It Feels)

Kathy

(As recorded by Jim Croce)

JIM CROCE

Operator oh could you help me place this call
You see the number on the matchbook is old and faded
She's living in L. A.
With my best old ex-friend Ray
A guy she said she knew well and sometimes hated.

Isn't that the way they say it goes
But let's forget all that
Give me the number if you can find it
So I can call just to tell them I'm fine and to show
I've overcome the blow
I've learned to take it well
I only wish my words could just convince myself
That it just wasn't real
But that's not the way it feels.

Operator oh could you help me place this call
'Cause I can't read the number that you just gave me
There's something in my eyes
You know it happens every time
I think about the love that I thought would save me
(Repeat chorus).

Operator let's forget about this call
There's no one there I really wanted to talk to
Thank you for your time
Oh you've been so much more than kind
And you can keep the dime
(Repeat chorus).

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PARADE of SONG HITS

FREDDIE'S DEAD

(As recorded by C. Mayfield)

C. MAYFIELD

Hey hey lord lord
Freddies dead that's what I said
Let the man rap a plan
Said he's send him home
But his hope was a rope
But he should have known
It's hard to understand there was love in this man
I'm sure all would agree that his misery was his woman and things things Freddies dead
That's what I said Freddies on the corner now
If you want to be a junky
Wow remember Freddies dead

All I want is some piece of mind with a little love
I'm trying to find this
Could be such a beautiful world with a wonderful girl
I need a woman child

Don't wanna be like Freddy now
Cause Freddies dead
If you don't try your gonna die
Why can't we brothers protect one another
No one's serious and it makes me furious
Don't be misled just think of Fred
Everybody's misused him, ripped him off

Hey hey uh huh
Freddies dead that's what I said
Let the man rap a plan said he'd send him home
But his hope was a rope
But he should have known
Everybody misused him, ripped him off and abused him
Another junky plan
Pushing dope for the man
Terrible blow but that's how it go
Freddies dead that's what I said

All I want is some piece of mind with a little love
I'm trying to find this
Could be such a beautiful world with a wonderful girl
I need a woman child

Don't wanna be like Freddy now
Cause Freddies dead
If you don't try your gonna die
Why can't we brothers protect one another
No one's serious and it makes me furious
Don't be misled just think of Fred
Everybody's misused him, ripped him off

We're all built up with progress
But sometimes I must confess
We can deal with rockets and trains
But reality what does it mean
Ain't nothin'
Said Freddies dead.

All I want is some piece of mind with a little love
I'm trying to find this
Could be such a beautiful world with a wonderful girl
I need a woman child

Don't wanna be like Freddy now
Cause Freddies dead
If you don't try your gonna die
Why can't we brothers protect one another
No one's serious and it makes me furious
Don't be misled just think of Fred
Everybody's misused him, ripped him off

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POP THAT THANG

(As recorded by the Isley Bros.)

CLYDE OTIS
HERMAN KELLY
R. R. O. ISLEY

Pop that thang, bang, bang, bang
Pop that thang, bang, bang, bang
Ting - a ling - aling - aling - ling
Hook it on up, get on down and do your stuff
If you can't do it right
Don't try it again
Look at that rooster running after that hen
Sister, sister Rosalie
She ain't no lame
Look at that child
Poppin' that thang
Hitch the wagon up, get it ready to roll
But don't get on board - less you get some soul
Big balloon, go down fill it up with wind
If the record stop start it over again.

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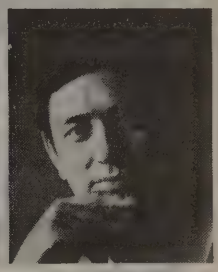

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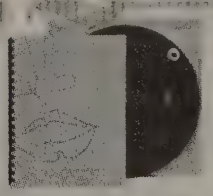

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Dept HP

PARADE of SONG HITS

WOMAN DON'T GO ASTRAY

(As recorded by King Floyd)

KING FLOYD

Woman don't run away
Baby don't you go astray
Please don't do me that way
Just tell me that you gonna stay
Cause baby I love ya
Place no one above you
Girl your love's so fancy your kisses taste like candy
And that's why I'd be lonely if you leave me
It will tear my whole heart to pieces
Honey my world will tumble right down to dirt
Do you expect me to take this much hurt
Yeah I'm beggin' down on my knees little darlin' honey please don't leave me oh baby.

Woman don't run away, please don't do me that away, oh tell me that you're gonna stay
Cause baby I love ya, can't you see that I need you
Life is no good without you cause I'm crazy about you
Think I'll say it again, crazy about you
And that's why I'd be lost if you leave me
It's gonna tear my whole heart to pieces.

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YOU WEAR IT WELL

(As recorded by Rod Stewart)

ROD STEWART
MARTIN QUITTENTON

I have nothing to do on this hot afternoon
But to settle down, write you a line
I've been meaning to phone you but it's pretty soon the effort's been a very long time.
You wear it well a little old fashioned but that's all right.

Well I suppose you're thinkin' Aunt Betty is sinkin' or you wouldn't get in touch with me
I lie in bed and try to raisin' my head I sure do want you to know that you wear it well
Marry the lady to a man so fine oh my well women can't face the morning so your brothers go on all day laughing no show.
The home sick blues and the radical blues haven't left a mark on you
You wear it well a little out o' time but I don't mind.
Well don't get many newer ones find but I believe that I'll give it a try
Now I'm eating my heart out try'n to get a letter to

Since you've been gone it's hard to carry on
I'm gonna write about the birthday gal
And her body of tan
When we sat there and cried on the stairs
You knew it didn't cast me up

And for why do you think you made me feel a millionaire
And you wear it well
Madame Onassis got nothin' on you
Are you aware my coffee is cold
And I'm gettin' me towed
And I gotta get back to work
So when the sun goes low
And you're home all alone
Think of me and try not to laugh
And I'll wear it well

I don't object if you call collect
Cause I hate forgettin' that you were once mine
But I regret that I even tried
Now I'm eatin' my heart out
Tryin' to get back to you.
I love ya, I love ya, I love ya.

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PARADE of SONG HITS

GOOD TIME CHARLIE'S GOT THE BLUES

(As recorded by Danny O'Keefe)

DANNY O'KEEFE

Everybody's gone away
Said they're movin' to L.A.
There's not a soul I know around
Everybody's leavin' town.

Some caught a freight, some caught a plane
Find the sunshine, leave the rain
They said this town'll waste your time
I guess they're right, it's wastin' mine.

Some gotta win, some gotta lose
Good time Charlie's got the blues
Y'know my heart keeps tellin' me
You're not a kid at thirty-three
Y'play around y'lose your wife
Y'play too long y'lose your life
I got my pills t' ease the pain
Can't find a thing t' ease the rain
I'd love t' try and settle down
But everybody's leavin' town
Some gotta win, some gotta lose
Good time Charlie's got the blues.

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A PIECE OF PAPER

(As recorded by Gladstone)

TOM RUSSELL
RICHARD SELLERS

In order to form a more perfect union,
A man and a woman become husband and wife.
A piece of paper says they'll start a new life;
A piece of paper says it's allright.
In order to form a more perfect union,
A country will call on its young men to fight.
A piece of paper says it's all right to die,
A piece of paper says it's all right.
You know paper is only paper.
You know people, well they try to be good.
Some folks live by others' paper
Some folks live like they should
So in all all right!

In order to form a more perfect union,
A legal abortion, so the family won't know.
A piece of paper says the problem won't grow,
A piece of paper says it's all right.

In order to form a more perfect union,
Religion costs a man one-tenth of his gold.
A piece of paper says he's redeemed his soul,
A piece of paper says it's all right.

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WEDDING SONG (There Is Love)

(As recorded by Petula Clark)

He is now to be among you
At the calling of your hearts
Rest assured, this troubador is acting on his part
The union of your spirits here has caused him to remain
For whenever two or more of you are gathered in his name
There is love, there is love.

Well a man shall leave his mother and a woman leave her home
They shall travel on to where the two shall be as one
As it was in the beginning, is now, and til the end
Woman draws her life from man and gives it back again
And there is love, there is love.

Well then what's to be the reason for becoming man and wife?
Is it love that brings you here or love that brings you life?
For if loving is the answer
Then who's the giving for?
Do you believe in something that you've never seen before?
Oh, there's love, oh there's love.

Oh the marriage of your spirits here
Has caused him to remain
For whenever two or more of you
Are gathered in his name
There is love, there is love.

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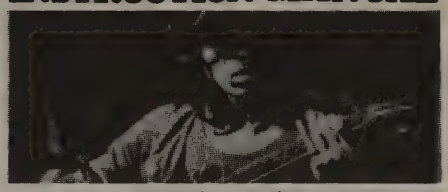

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PARADE of SONG HITS

LET IT RAIN

(As recorded by E. Clapton)

BONNIE BRAMLETT
ERIC CLAPTON

The rain is falling thru the mist of sorrow that surrounded me,
The sun could melt the fog away, the mist that may surround me,
Let it rain, let it rain, let your love rain down on me,
Let it rain, let it rain, let it rain, rain, rain.

My life was like a desert flower, burning in the sun,
Until I found away to love, this heart was sad and done,
Let it rain, let it rain, let your love rain down on me
Let it rain, let it rain, let it rain, rain, rain, rain

How I know the secret, there is nothing that I like,
If I give my love to you, be sure to give it back,
Let it rain, let it rain, let your love rain down on me,
Let it rain, let it rain, let it rain, rain, rain.

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SO LONG DIXIE

(As recorded by Blood, Sweat and Tears)

CYNTHIA WEIL
BARRY MANN

Lazy moon, magnolia bloom perfume
And Dixie would receive
A lady fadin' fast, still clingin' to the past
But she had you hatin' to leave
So long Dixie, sweet Dixie girl
You sure had style
Recallin' times we had with all the good and bad
I'm glad I had you for awhile
So long Dixie.

When we'd get the blues, we'd just shine up our shoes
And head for Dixie's place
We'd set ourselves right down
And pass the bourbon 'round and let Dixie get on the case
(Repeat chorus).

Years go by, some mem'ries fade and die
But Dixie, you still shine
Now up here, where it's cold
Folks don't understand your soul
But Dixie, you're still part of mine.

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IF YOU'VE GOT THE TIME

(As recorded by Brook Benton)

BACKER

If you've got the time
I've got the place (the same old place)
A shoulder you can do some leanin' on
You've got troubles to tell
I see them in your face (such a nice face)
If you've got the time, I've got the place
When you left me I told you I'll be there
When you need me and now you need me and I'm here
If you've got the time, I've got the place
(My same old place)
A hand that you can do some holdin' to
When two people make up, cryin's no disgrace (no disgrace)
If you've got the time
I've got the place.

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I'VE GOT TO HAVE YOU

(As recorded by Sammi Smith/Mega)

KRIS KRISTOFFERSON

You come smilin' softly
Shyly moving easy as a dreamer into my world
And before I realized the danger I found myself staring into your eyes
And somewhere in their colors I saw promises of things I've never seen before
And it's all over
I've got to have you.

Or holding on to talking saying nothin', knowin' in a moment I could lose you
And then without a warning I remember that you trembled at the touch of my hand
Knowing when you came to me that no one else could ever feel the same in my arms
It's all over
I've got to have you.

Wakin' in the morning to the tenderness of holding you asleep in my arms
Dreaming while my hair was blowing softer than a whisper on your cheek
(uh huh)
I don't know the feelin'
So I don't know if it's love
But it's enough, it's enough
I can't help it
I've got to have you
Oh it's all over
I've got to have you.

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GARDEN PARTY

(As recorded by Rick Nelson/Decca)

RICK NELSON

I went to a garden party to reminisce with my old friends
A chance to share old memories and play our songs again
When I got to the garden party they all knew my name
But no one recognized me
I didn't look the same.

But it's all right now
I learned my lesson well
You see, you can't please ev'ryone so you got to please yourself.

People came for miles around, everyone was there
Yoko brought her walrus, there was magic in the air
And over in the corner much to my surprise
Mr. Hughes hid in Dylan's shoes wearing his disguise.

I played them all the old songs, I thought that's why they came
No one heard the music, we didn't look the same
I said hello to 'Mary Lou', she belongs to me
When I sang a song about a Honky-Tonk, it was time to leave.

Someone opened up a closet door and out stepped Johnny B. Goode
Playing guitar like a ring an' a bell, and lookin' like he should
If you gotta play at garden parties, I wish you a lot a' luck
But if memories were all I sang, I'd rather drive a truck.

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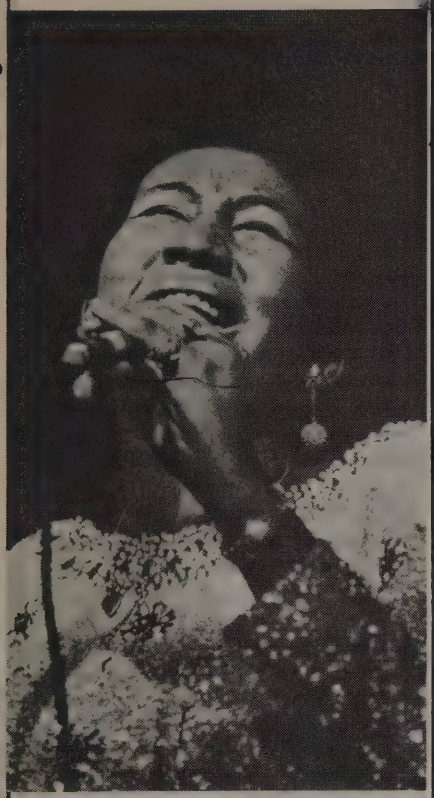
POCO

PARADE of SONG HITS



WHOLY HOLY

(As recorded by Aretha Franklin)

AL CLEVELAND
MARVIN GAYE
RENALDO BENSON

Ah wholy holy come together
Wholy holy people got to come together
And I know with the strength, power and the feelin'
Oh wholy holy oh Lord
Come on get together
One another oh Lord wholy holy
Wholy holy, wholy holy
We believe in one another, believe in Jesus
Jesus left us a book to believe in
In it we've got an awful lot to learn ah
Wholy holy oh Lord
We can conquer hate forever oh Lord
Wholy holy, wholy holy, holy oh Lord
We can rock the world's foundation yes
We better believe it wholy together wholy holy
Wholy holler love across the nation oh wholy holy
Wholy holy we proclaim love our salvation ho ho oo hoo.

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PARADE of SONG HITS

MY MAN A SWEET MAN

(As recorded by Millie Jackson)

RAEFORD GERALD
MILLIE JACKSON

My man is a sweet man
My man is a kind man
I know he's a fine man
And he's mine all mine

Whenever I need him
He's always around
I don't have to go searching all over town
He treats me nice and he loves me everyday

I'll tell the world that I'm proud to say
My man is a sweet man
My man is a kind man
I know he's a fine man
And he's mine all mine

He's home at night
I fry his food
He's worked all day
He's in a tired mood

I cuddle him up
I give him a kiss or two
I'm willing and able for whatever he wants to do
Because my man is a sweet man
My man is a kind man
I know he's a fine man
And he's mine all mine

His heart is made of gold
His words are heavenly
I feel like an angle everytime he touches me
Say give him no that would never work
And if you girls fool around
Somebody's gonna get hurt
Because my man is a sweet man
My man is a kind man
I know he's a fine man
And he's mine all mine

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HONKY CAT

(As recorded by Elton John)

ELTON JOHN
BERNIE TAUPIN

When I look back boy I must have been green
Boppin' in the country fishin' in the stream
Lookin' for an answer tryin' to find a sign
Until I saw your city lights honey I was blind
They say get back honky cat
Better get back to the woods

Well I quit those days and my red neck ways
And the oo oo oo oo wa
Oh change is gonna do me good
You better get back honky cat
Livin' in the city ain't a-where it's at
It's like tryin' to find gold in a silver mine
It's like tryin' to drink whisky from, a bottle of wine.

Well I read some books and I read some magazines
About those high class ladies down in New Orleans
And all the folks back home well they said I was a fool
They said oh believe in the Lord is the golden rule
They said stay at home boy
You gotta tend the farm
Livin' in the city boy
Is gonna break your heart
But how can you stay when your heart says
How can you stop when your feet say go
(Repeat chorus).

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CITY OF NEW ORLEANS

(As recorded by Arlo Guthrie)

STEVE GOODMAN

Ridin' on the city of New Orleans
Illinois Central Monday morning rail
Fifteen cars and fifteen restless riders
Three conductors and twenty-five sacks of mail
All out on a southbound odyssey
The train pulls out of Kankakee
Rolls past the houses, farms and fields
Passin' towns that have no name and freightyards
full of old black men
And the graveyards of rusted automobiles singing

Good morning America How are you?
Don't you know me, I'm your native son
I'm the train they call the city of New Orleans
And I'll be dealin' cards to the old men in the club car
Penny a point and no one's keepin' score
Pass the paper bag that holds the bottle
You can feel the wheels grumblin' 'neath the floor
The sons of Pullman porters
And the sons of engineers
Ride their father's magic carpet made of steam
And mothers with their babes asleep are rockin' to the gentle beat
The rhythm of the rails is all they dream.

Nighttime on the city of New Orleans
Changin' cars in Memphis, Tennessee
Halfway home, and we'll be there by morning
Through the Mississippi darkness rollin' to the sea
But all the towns and people seem to fade into a bad dream
The steel rail hasn't heard the news
The conductor sings his song again its passengers will please refrain
This train's got the disappearin' railroad blues.

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PARADE of SONG HITS

HAPPIER THAN THE MORNING SUN

(As recorded by B. J. Thomas)

STEVIE WONDER

I'm happier than the morning sun
And that's the way you said that it would be
If I should ever bring you inside my life
I'm happier than the morning sun
And that's the way you said that it would be

If I should ever bring you inside my life
All my life I was alone didn't think I'd find my part
But now I see there's joy inside your arms
Everyday I search for the star that never was in the sky
And now I see the star live on
And I'm happier than the morning sun
And that's the way you said that I would be
If I gave you a chance to come inside my life
I'm happier than the morning sun
And that's the way it will always be
Ever since the day you came inside of my life

All my life I was alone didn't think I'd find my part
But now I see there's joy inside your arms
Everyday I search for the star that never was in the sky
And now I see the star live on
And I'm bom bom bom bom bom bom bom bom bom I love you
Bom bom bom bom bom bom bom bom bom I love you.

I'm happier than the morning sun
And that's the way you said that I would be
If I should ever bring you inside my life
I'm happier than the morning sun
I'm happier than the stars above
And that's the way you said that it would be
If I should ever bring you inside my life
I'm happier than the morning sun.

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ARRIVALS

Almost everyone has heard of Charlie McCoy - studio musician. Now many people are becoming aware of Charlie McCoy - recording artist. Though signed to a recording contract since 1961, first with Cadence Records, and then with Monument Records, his music was considered too rock-oriented for the Nashville of eleven years ago.

His rock influence emanates from seeing the 1955 movie, "Rock Around The Clock," when he was 14, to which he responded by getting an electric guitar. He had already begun playing the harmonica and acoustic guitar at the age of eight.

"I was learning as much as I could since I wanted to teach music—I studied conducting, theory, arranging, singing and learned to play the bass. I've worked in some sort of group since I was 12, playing any kind of gig from society parties to rock dances."

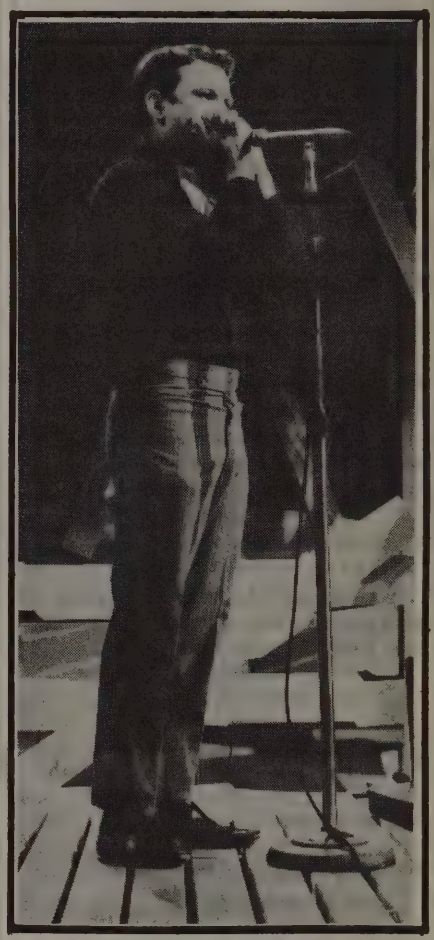
He arrived in Nashville in 1959, at the suggestion of Mel Tillis, to audition for producers. "I began singing and playing wild rock 'n roll music and completely bombed out. I had never really played much country music even though our group, back in Miami, was a regular on the Old South Jamboree. We put on a rock show there which the country fans liked and accepted.

"I returned to Florida and enrolled in college but kept thinking about the sessions I had seen in Nashville. A year later, when I heard Johnny Ferguson was looking for a guitar player I immediately packed up and left for Nashville. When I got here, I found out he had already hired someone but had an opening for a drummer. I ran out and bought a set of drums and hired on. I learned how to play drums while working with the group which was probably the most frightening and worst musical experience of my life."

"As a drummer Charlie went to work for Stonewall Jackson, and as a harmonica player he began doing sessions. "This was when I really began getting into country music and out of drumming. It was a challenge since no one had figured out how to make a harp fit into hoedown and fiddle type tunes. Today, I play harp on about 60-70% of the sessions I'm booked on and the rest are split between vibes, organ, guitar and bass."

Charlie signed with Monument Records in 1963, and at around the same time began working in a rock group consisting of Wayne Moss, Kenneth Buttrey, Quipman Dennis, Bill Akins and Mac Gayden (who replaced Wayne). Charlie remained with the group for five years until they disbanded.

Then along with eight other Nashville studio musicians he helped to form Area Code 615, which didn't stay together for too long.

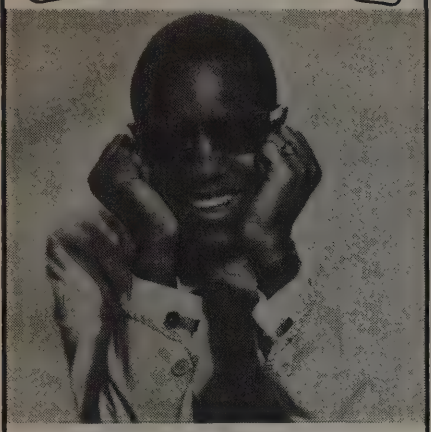


CHARLIE McCOY

Charlie's recording career has been varied. The singles that have been released on Monument are experimentations and continuations of what he was doing in the studio and on the road. Now, with more time to devote to his own career, he is back in the studio producing himself. He has two albums available on Monument, "The World of Charlie McCoy," and "The Real McCoy", on which several of the tunes are being recut before the album is re-issued.

Having played behind almost every artist that ever cut in Nashville, Charlie McCoy is finally coming to the foreground. □

PARADE of SONG HITS



KEEP ON RUNNING

(As recorded by Stevie Wonder)

STEVIE WONDER

Somethin' gonna get you, somethin' gonna grab you
Somethin' gonna jump out of the bushes and grab ya'
Hold on Lord you better run faster cause somethin' gonna grab ya'
Somethin' gonna jump out of the bushes and grab ya'
Somethin' gonna grab you
Don't you need this thing to grab you
Yeah yeah keep on running keep on running from my love
Keep on running yeah
Keep on running from my love
Some folks say that you're really, really, fine all you want to be is just a friend of mine
But I know that I'm gonna get you now
And you'll be sad real soon yeah.

Keep on running
Why do you keep, keep on running, running from my love
Yeah keep on runnin' from, keep on runnin', runnin' from my love
I need you baby, keep on runnin', runnin' from my love
And everyday yeah keep on runnin' runnin' from my love oh
Keep on running, keep on running from my love
Keep on running yeah
Keep on running from my love
Some folks say that your love is really good
All you want to be is just a friend of mine
But I know I'm gonna get you in the end
Cause I need you so
Keep on runnin', keep on runnin', runnin' from my love
Yeah keep on runnin' fast baby keep on runnin', runnin' from my love oh yeah.

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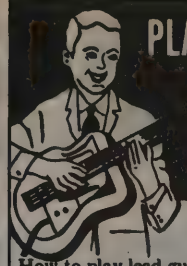

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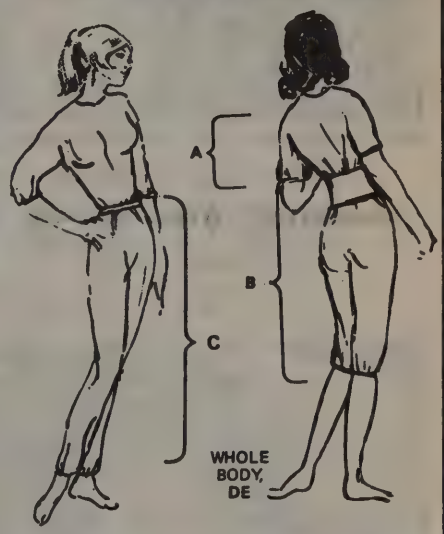

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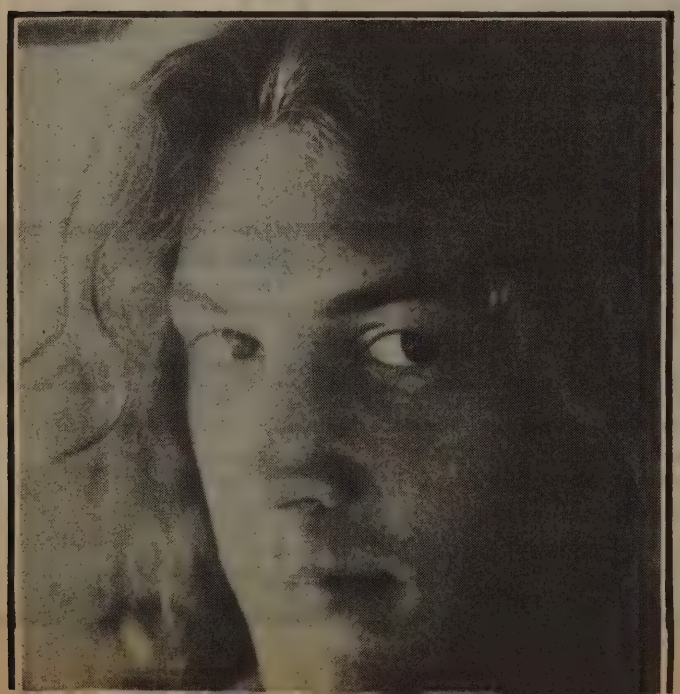
FAST FLASHES

No, Roberta *Flack hasn't joined Three Dog Night. It was a guest spot that Miss Flack did with the group for a 30 minute television special on ABC called "Three Dog Night, Night." It was taped before a live audience in concert format. With Roberta, from left are Cory Wells, Chuck Negron and Danny Hutton.*



***CRAIG FROST** plays organ and will record with Grand Funk Railroad and accompany the group on the tour of the U.S. this Fall. Craig played with Mel, Mark and Don on their new "Phoenix" album which is the eighth LP Grank Funk have released. The previous seven were all million sellers.*

This new album is somewhat different.

It was recorded in Nashville and produced by the members of Grand Funk Railroad themselves. Several musicians have also been added to certain tracks to give what a publicity man for the group says is more of an "AM sound."

(continued on next page)

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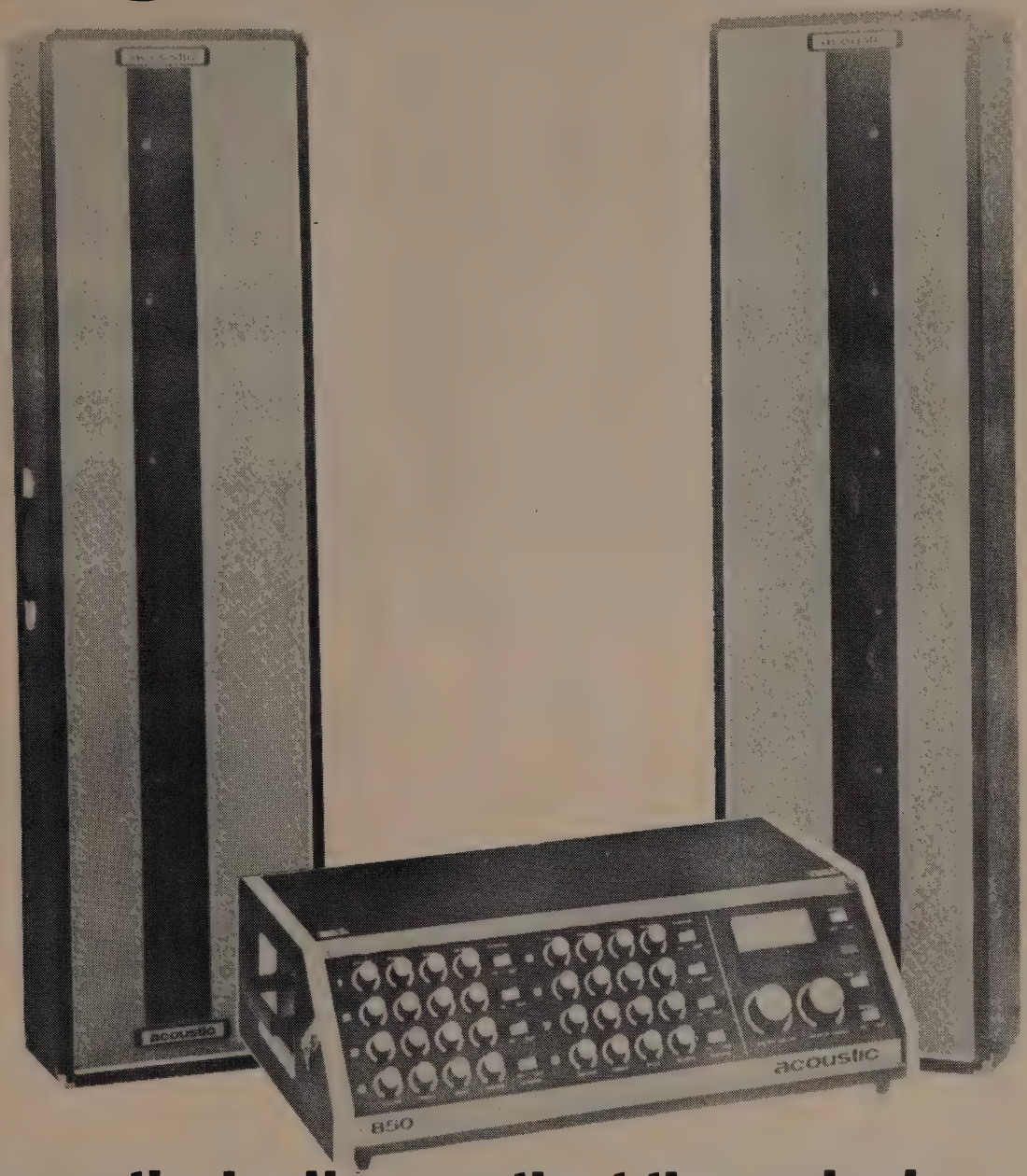

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THE UNIT, West, Bruce and Laing, culled from many a supergroup all the way from John Mayall to Mountain, recently completed their first U.S. tour. They are shown here at New York's Carnegie Hall.

JEFFERSON AIRPLANE played an open air free concert at New York's Central Park before around 20,000 people. Seen here, from left, are Papa John Creach, Paul Kantner, Grace Slick and David Freiberg. Off camera are John Barbata, their new drummer, Jack Casady and Jorma Kaukonen.

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(continued from page 40)

"...probably been crying for ever."

"It's on the first Crazy Horse album. 'I Don't Want To Talk About It' - that's what it's called."

Why didn't "Milwaukee" make it on the album?

"Because that was the first time I've come up against a song I didn't feel I could sing. It didn't lend itself to me. We did it, but it was just ... just a tune. It was never on a par with the rest of the numbers, nowhere near as good. See what you think when you listen to it. A lot of people like it."

That was one of the tracks I was looking forward to hearing.

"Was it? Well 'Twisting The Night Away' you'll like."

That brings me on to your feelings about the cover design, a subject you've complained about in the past. I notice they've left the final "e" off Sam Cooke's credit for "Twisting".

"Oh you're kidding." Rod swung violently round in his chair, grasping a nearby copy of the album. "Oh the silly b —— ds.

"Still I've at last done a Sam Cooke track."

Can we talk about Sam Cooke?

"There's nothing I know about him. I never saw him."

But he's been a great influence?

"Oh yeah, not 'alf he has. I've got all the old Keen albums and singles. Funny, I listen to some of those Keen albums - I get drunk and I put them on - and they're so dated now. They would never stand up nowadays but it's funny how his voice was getting stronger and tougher.

"You listen to the Keen albums and then to 'Sam Cooke Live At The Copa', specially when he does 'Twisting The Night Away'. He sounds more like Otis Redding.

"Chain Gang' was the first Cooke thing I ever heard. He was making nice singles and then he really blew it with 'Everybody Loves to Cha Cha Cha'. Actually I didn't like 'Twisting The Night Away' when it first came out, because everybody was doing twist numbers and I thought, 'No not Cooke, he should stay well clear of that.

"But he made some lovely singles, and I never saw him. I did meet his manager once in the States. He had me in tears, he was unbelievable. I met him in Philadelphia and he told us some incredible stories about when the songs were written.

"Like 'Another Saturday Night' was written when Cooke was in England, in Brighton - he'd done a show and there was nowhere to go. They were all p— and wanted something to do, and there was nowhere open."

In fact, there is somewhere in captivity, in the vaults of a British record company who shall remain nameless, a demo of Stewart singing "Another Saturday Night".

"I did it about 8/9 years ago for a trial," recalled Rod. "But don't say who's got it or they'll be down there blowing the cobwebs off."

Do you take ...

"Drugs? Yea-ah ..."

...recommendations from people as regards old tracks they think you should record?

"I get two or three hundred records sent to me every week. You know: 'Dear Rod I'm sending you this tune because I think it's right for you to sing ... 'They come from all over the world. I can look at the lyrics or the first line, even the title, and know that it's not going to be any good."

But do you get people sending old R & B stuff, Sam Cooke material for instance?

No, I wish somebody would send me Sam Cooke tracks. That would be marvelous."

And then changing the subject: "I heard Arthur Conley's new single the other day. He's nicked a complete verse out of 'Stay With Me.' The song's called 'Rita'. I heard Conley singing 'Maggie May' once. It was really good."

Apart from Cooke, Stewart has on many occasions paid tribute to David Ruffin - one-time Temptations lead - as a major influence. I mentioned that I'd seen a picture around the NME office of Stewart and Ruffin singing together on stage in the States.

"That's right. He came on in Detroit, a couple of tours back. Sad night that was, actually, because there were like 22,000 people there, right. Ruffin came on and we sang 'I'm Losing You' and it was great.

"But there was this really sad sight as we were leaving the gig. All the streets were empty and we saw the little Ruffin family walking up the road on their own - his wife and two kids. All forlorn they were, very sad. It was the fallen star, end of the show bit.

"Ruffin is someone I really dig you know, and there's nothing I can do about it because he's involved with Motown. He's his own worst enemy is David. He's another Baldry, except that Baldry's come round now. He must have had an aspro or something. He's trying hard."

Somewhere from another room, what sounded like the strains of "Maggie May" were threatening to drown out our conversation.

"Turn that racket down," yelled Stewart. "We're trying to do an interview in here."

And back to Ruffin:

"Trouble with David is that he thinks everything's gonna fall into his lap, but it won't. He needs a hit single and I hope he gets one, because he's got tremendous talent. He's one man who does need a good producer, although I've always been one hundred per cent against producers, you know that.

"I'd love to produce him. Motown approached me, offered me a lot of money and a good deal. But I just felt it would be too restrictive because it would mean me going over there using their musicians and, outside of Micky Waller, I wouldn't know what to say to another drummer."

Where did you find the Dylan track on "Dull Moment"?

"Oh that was sent to me by my Dynlanologist, a guy called Paul Nelson. I've never heard Dylan do it, though I think someone like Carolyn Hester has done a version. I've got some Dylan tracks of him singing at a party in 1960, from this same guy.

"I've a weak spot for Dylan tracks. I always think I can improve on them. That might be blowing my own trumpet a bit. But he's one guy I think I do a good job on. I might murder Hendrix or Cooke numbers but I think I do a good job on Dylan."

Rod had been rabbiting on now at such a pace that when he suddenly stopped dead at that point, I was left wordless.

"What you wanna know Nick?" he screamed into the silence, and I mumbled something about his tackling of a Hendrix number on the album, setting the flow of words off again.

"Probably because he's such a good guitarist and live performer, his songs have tended to get left in the background. He wasn't that great a vocalist.

"I'll probably get hammered to death for saying that. But I didn't think he was the greatest vocalist in the world.

" 'Angel', was, in fact, another of those songs I had saved up in my notebook. There are dozens of titles scribbled down in the book, which I would love to give to someone else actually.

"If I was in a position to produce Maggie Bell. I've got songs that she should sing, that she'd do a great job on. Perhaps if you give it a mention in your paper we can get together. She was going to sing on this album but then the unfortunate thing happened with Les and, of course, I didn't want to ring her up." ☐ NICK LOGAN

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NEW BASS AMP FROM PEAVEY

Peavey Electronics Corporation recently announced that they were incorporating a new brute bass amp into their Super Festival Series. The new bass amp is designated F800-B and has been especially designed to provide the performer with any sound imaginable at power levels previously impossible.

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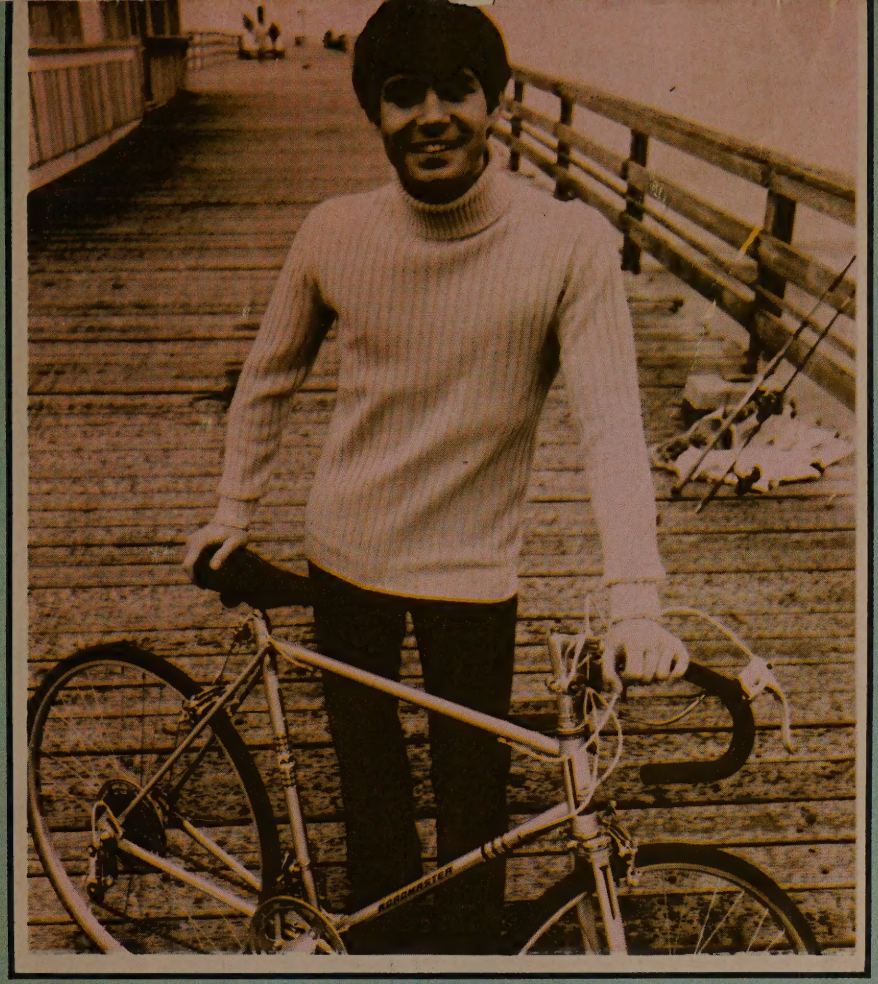

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The free-rolling bicycling look is here in the solid color (ecru) 100% orlon acrylic rib-stitch sweater by Robert Bruce. The great full turtleneck look everyone wants is a standout from Robert Bruce's "Bike Stuff" collection.

The sweater comes in solid colors of navy, stop red, banana seat, brake brown, purple pedal, touring tan, racing green, bike blue, ecru and chianti. His coordinating Bike jeans of 100% cotton brushed denim are by Shelby Slacks.

ACOUSTIC NEW STUDIO AMPLIFIER FOR ALL INSTRUMENTS

Meet Acoustic's amplifier, which is designed to handle guitar, bass, electric piano, organ, synthesizer and electronic attachments for wind instruments.

Features of this light weight (35 lbs.) amplifier include two five - section graphic equalizers, volume, treble, mid-range, bass, reverb, tremolo, distortion, sustain, dual volume controls that allow the artist to switch between two preset-table levels, as well as a noise elimination switch which eliminates all hiss between notes. The amplifier has a 600 ohm balanced line cannon output which may be fed directly into the recording board.

The Model 910 features a new 12-inch Altec speaker designed especially for this unit. A four switch foot pedal operates the reverb, tremolo, distortion and solo volume setting. The 910 has a rated output of 35 watts RMS.

When used with a larger speaker bottom, the power automatically increases. When used with the Acoustic Model 104, 105 or 106 cabinet, power out-put is in the neighborhood of 70 to 100 watts RMS. When used with the Acoustic Model 301 bass cabinet or the Model 201 guitar cabinet, the power automatically increases to 170 to 200 watt range.

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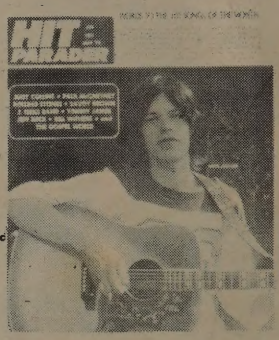

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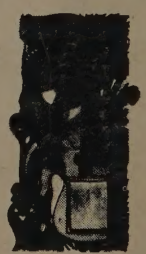
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